Music Educators Journal

PUBLISHED IN THE INTERESTS OF MUSIC EDUCATION by the MUSIC EDUCATORS NATIONAL CONFERENCE, 64 E. Jackson Blvd., Chicago, Ili

Divisions

(Comprising the Music Educators National Conference)

California-Western Music Educators Conference Eastern Music Educators Conference North Central Music Educators Conference Northwest Music Educators Conference Southern Music Educators Conference Southwestern Music Educators Conference

Auxiliary Organizations

National School Band Association National School Orchestra Association National School Vocal Association Music Education Exhibitors Association

Affiliated Organizations (State Units)

(State Units)

Arizona School Music Educators Association
California—Bay, Central, Central Coast, North Coast,
Northern & Southern Districts
Colorado Music Educators Association
Connecticut Music Educators Association
Delaware Dept. of Music, State Education Association
Idaho Music Educators Association
Idaho Music Educators Association
Illinois Music Educators Association
Indiana Music Educators Association
Indiana Music Educators Association
Indiana Music Educators Association
Kansas Music Educators Association
Kentucky Music Educators Association
Kentucky Music Educators Association
Maryland Music Educators Association
Maryland Music Educators Association
Missouri Music Educators Association
Missouri Music Educators Association
Missouri Music Educators Association
Montana Music Educators Association
New York State School Music Association
Ohio Music Educators Association
Olklaboma Music Educators Association
Olklaboma Music Educators Association
Oregon Music Educators Association
Olklaboma Music Educators Association
Washington Music Educators Association
Washington Music Educators Association
Wyoming Choral and Instrumental Directors Association
Other affiliations are pending. The above list includes only state associations The Application have become

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Assistant Editor: Marion Knoblauch.

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THE MUSIC EDUCATORS NATIONAL CONFERENCE, a Department of the National Education Association of the United States, is a voluntary non-profit organization representing all phases of music education in the schools, colleges, universities and teacher-training institutions. Membership is open to any person actively interested in music education.

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Wational and Inter-American Music Week, May 3-10, has as its keynotes American Unity through Music and Music Maintains Morale. Observed annually since 1924, Music Week last year broadened its scope from national to inter-American. This year all the peoples of the United Nations are invited to join in the observance. Secretary C. M. Tremaine asks local chairmen and coworkers to bring music to soldiers in workers to bring music to soldiers in camps and workers in defense factories; to promote community music activities in coöperation with all local organizations and institutions for the building of public morale; to enlist the services of public morale; to enlist the services of schools, churches, service clubs, P.T.A.'s, women's clubs, Y.M.C.A.'s, chapters of the D.A.R. and K. of C., merchant associations, recreation commissions, youth and rural groups. Music clubs and organizations, of course, have the major responsibility in extending the service that music can give during the present period of stress and ing the service that music can give during the present period of stress and strain. Copies of the 1942 letter to local chairmen and workers, containing many suggestions, will be supplied without charge by National and Inter-American Music Week Committee, 45 West 45th Street, New York. Pamphlets on music in industry and on Latin-American music are among the numerous informational are among the numerous informational publications available at nominal cost through the Committee.

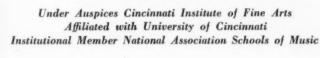
Victory Book Campaign, sponsored by American Library Association, American Red Cross, and United Service Organizations, calls for more books for our men in service—books of all kinds—fiction, nonfiction, technical works, westerns, nonfiction, technical works, westerns, mysteries, and books on music and musicians. Effort is being made, in U.S.O. clubs and camps, to center interest on music through the organization of listening, groups, camp bands, etc. We at home can help tremendously by taking our best and most interesting books on music to the public libraries for the Victory Book Campaign.

Mathew Yang—talented and serious musician who has devoted his life to the promotion of music education in China—director of music at Hanchow Christian University, where he teaches glee club, choir, orchestra, and instrumental classes—teacher of choir and piano at Nanking Theological Seminary—writes, via David Mattern, whom he knew in his student days at the University of Michigan, that he is greatly in need of books on public school music and music education in general, particularly those of fairly recent issue. Out of deep respect for the efforts of the invincible Chinese to keep music education alive against titanic odds, Conference Headquarters would like to help Mr. Yang get books. If you wish to contribute from your library to the to contribute from your library to the cause of music education in China, please submit titles, publishers, and dates (no books yet, please) of available material to this office (64 E. Jackson Blad Chicago) son Blvd., Chicago).

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- 1. CHORAL LABORATORY. Chorus to be made up of high school seniors and the adult members enrolled in this class, with daily rehearsals of two hours' duration. This class will embrace all applied work in preparing choral numbers for performance. Choral problems will be discussed, as well as demonstrated, also interpretation, repertoire and selection of material for elementary, intermediate, junior and senior high school, glee clubs and a capella choirs.
- 2. SURVEY OF CHORAL LITERATURE. A lecture class one hour daily which will dwell on the development of choral music from earliest times to the present will discuss the larger forms. Masses, Oratorios, Cantatas and outstanding examples of choral music will be analyzed. The style of famous composers will be used.

CHORUS. In addition to Noble Cain's intensive 10-day course outlined above, a class of Choral Voice and Diction will be offered under the direction of JOHN A. HOFF-MANN during the 4 weeks from June 22 to July 18. This will consider the technical problems of voice production, breathing, tone qualities and diction. Vocalises for chorus will be introduced. This class will also include Choral Conducting with participation in directing the chorus by the members of the class. Daily classes, 1 hour each.

To meet the additional needs of music supervisors in service throughout the academic year, the opportunity of combining the above courses with profitable study for credit value toward Graduate and Undergraduate degrees is available in all departments of Applied Music and Theory, Music Education (public school music), Dramatization and Foreign Languages during

6 Weeks From JUNE 22 to AUGUST 1 SPECIAL SUMMER FEATURES For Music Supervisors and Educators

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ORCHESTRA, conducted by CHARLES F. STOKES, director of music for 13 years, Western Hills High School, Cincinnati, and in charge of instrumental division of Conservatory's Department of Music Education in Public Schools. All students of orchestral instruments have the opportunity of playing in summer orchestra without tuition. Nominal fee if credit is desired.

COMPLETE PUBLIC SCHOOL MUSIC DEPARTMENT, under direction of SARAH YANCEY CLINE. In addition to the Music Education courses offered at the Conservatory, Miss Cline will give an intensive one-week course (accredited) from June 29 to July 3, from 1:00 to 4:00 P.M., at the University of Cincinnati. This course is identified as Mus. Ed. s169.2, "Methods of Exploring Music for Young People." The University will also offer a course in "Junior High School Methods in Music Education" (Mus. Ed. s169.3) under Lilla Belle Pitts, from June 23 to June 27. Further details on these courses will be furnished by the University of Cincinnati upon request.

ACCELERATED COURSES FOR FRESHMEN. Planned to assist young men and women toward advanced curricular standing, special classes will be offered in the fundamental theoretical courses—harmony, sight reading and ear training—during two consecutive summer terms of six and five weeks each, thereby enabling such students to complete the first year's work in each or all three courses.

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U.S. Commissioner of Education John W. Studebaker has established a Divi-W. Studebaker has established a Division of Inter-American Educational Relations in the U. S. Office of Education, designating John C. Patterson as head. Activities include the exchange of teachers and students, preparation and distribution of materials and exhibits, and

ers and students, preparation and distribution of materials and exhibits, and the development of demonstration centers in inter-American education.

About twenty-five Inter-American Demonstration Centers have been established over the country, chosen primarily because they were already doing significant work in the study of the other American republics. City, small town, parochial, county system, and private schools, teachers colleges, universities, and state departments of education are represented. The purpose is the development of better understanding and appreciation of the other Americas among children, young people, and adults. The Office of Education expects each center to develop a program in keeping with its own interests, needs, and resources. Assistant Commissioner of Education Bess Goodykountz directs the project with the following staff: Helen K. Mackintosh, Office Coördinator; William T. Melchior of Syracuse University, Supervisor; Bertle Backus of the Washington, D. C., schools, Helen Heffernan of the California State Dept. of Education, and L. S. Tireman of the University of New Mexico, field representatives. In addition there will be available to the centers for short periods special consultants in such fields as music, art, social studies, and curriculum. cial studies, and curriculum.

RCA Educational Department brings modern music studies to rural schools through the 1942 revised edition of its booklet "Rural Units I and II," first published in 1928. Prepared to meet the growing demand for an organized series of recorded music for rural school use, each of the units contains a series of each of the units contains a series of twenty lessons. On the twenty-six Vic-tor records prepared for the lessons (thirteen in each unit) are more than 150 compositions especially selected for the teaching of music appreciation in ungraded schools. With the aid of these records, little musical experience is required to present a planned course in appreciation. In some instances supis required to present a planned course in appreciation. In some instances supplementary material may be used to add to the stipulated number of lessons in the units, thus enabling the teacher to hold one complete music appreciation class each week during the school year. Copies of the 40-page booklet may be obtained at no cost from the Educational Department, RCA Manufacturing Company, Inc., Camden, N. J.

A new monthly service feature, listing all the latest Victor Red Seal and Black Label record releases, and planned as an

all the latest Victor Red Seal and Black Label record releases, and planned as an aid for music educators throughout the country, is also announced. The new service is in the form of a record folder in which is listed all new records of interest to schools, together with short, informative discussions of the compositions, composers, and recording artists.

Teachers and supervisors may obtain this free information each month by sending their names and addresses to the Educational Department.

Yankee Network Frequency Modula-tion Stations—W43B, Boston, and W39B, Mount Washington—inaugurated on March 15 a concert and recital series in March 15 a concert and recital series in cooperation with more than thirty New England colleges. College choirs, orchestras, and instrumental ensembles will be heard on these programs. The project is of particular interest on two accounts: New Englanders will have an opportunity of hearing these collegiate groups, not a few of which have attained a high peak of musical accomplishment, and the groups themselves will be spurred to even better performance by having offered for their use a transmission medium able to pick up and transmit the extremes of range in both vocal and instrumental music.

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SI

Office of Education Wartime Commission, chairmaned by John W. Studebaker, United States Commissioner of Education, has been set up with representatives of eighteen major national education and library associations, whose memberships total more than one million persons. Federal Security Administrator Paul V. McNutt announced its purpose that of making possible "the most direct and workable contacts both with Government agencies on the one hand and educational institutions and organizations on the other." The Commission has counseled individualized acceleration of high school students, but holds that there are variable factors which "prevent recommendation of any plan of acceleration for all secondary schools regardless of local conditions and specific war needs." Believing that acceleration outlays and other expenses increased by wartime should be shared by municipal, state, and federal governments, the Commission expects to make specific recommendations in this regard.

"Secondary Education in War Time" is Bulletin No. 104 of the National Association of Secondary-School Principals. The Bulletins are issued eight times a year from Association headquarters, 1201 Sixteenth Street, N.W., Washington, D. C.

U. S. Office of Education Publications:

(1) Educational Research Studies of National Scope or Significance—10c. (2) Sources of Visual Aids for Instruction Use in Schools—15c. (3) Conservation Films in Elementary Schools—10c. (4) Food for Thought—The School's Responsibility in Nutrition Education—15c. "The major casualties of any national crisis or war are never to be found in the lists of soldiers and sailors wounded and dead—but in a sickly, starving population," this bulletin points out. "A nation in crisis needs food in quantity, quality, and balanced proportions to preserve the faith of its people and to maintain national unity, morale, efficiency, and fighting strength." (5) Biennial Survey of Education in the United States, comprising five chapters published separately: Summary—10c; State School Systems—20c; City School Systems—35c; Higher Education—45c; Public High Schools—15c. Order from Superintendent of Documents, Washington, D. C. Discount of 25 per cent on orders of 100 or more.

Arthur J. Lancaster, music supervisor in Portsmouth, Va., and one of the state's foremost choral leaders, directed a summer series of community sings as part of the defense work of the Joint Army and Navy Committee on Welfare and Recreation. In terms of national defense through music, this was one of the outstanding pieces of work done in Virginia. A local paper editorialized: "... As a spiritual tonic and morale builder, the sings that have been presented thus far are assuredly the most inspiring events that have occurred in Portsmouth for many days... Young and old, white and colored, male and female, they have brought joy to the hearts and a song to the lips of all who have been fortunate enough to attend."

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"American Folk Song and Folk Lore—A Regional Bibliography," by Alan Lomax and Sidney Robertson Cowell, has been issued by the Service Center of the Progressive Education Association. Mr. Lomax, assistant in charge of the Archive of American Folk Song of the Library of Congress, and Mrs. Cowell are nation-wide collectors of American folk songs. The bibliography is divided into thirteen sections: General Collections; General Discussion; The North; The White South; The Negro South; The West; Occupational Ballads; Dances and Games; White Spirituals; Spanish-American; French-American; Periodicals and Serials; Bibliographies, Survey Lists, Indices. This pamphlet is the eighth in the Service Center Pamphlet Series. For further information write the Progressive Education Association, 221 West 57 Street, New York.

"Teaching Music in the Elementary School," by Beatrice Perham Krone, is fourth in the series. The material was prepared by Mrs. Krone from the revised edition of her text "Music in the New School," a Kjos publication. The 46-page pamphlet includes chapters on the use of song material, part singing, the use of simple instruments, rhythmic dramatizations, integration, appreciation, supplementary materials.

Catholic Music Educators of Chicago held their Annual Spring Music Festival March 15 at the Civic Opera House. On the program were a mixed chorus of 500 voices, a 100-piece symphonic orchestra, a 100-piece concert band. David Nyvall, Jr., of Chicago Teachers College directed the chorus; Nicolai Malko conducted the orchestra, Louis Blaha of Morton High School, the band. The Rev. Roderick Hurley, O. Carm., managed the event.

Robert A. Choate, president of the Washington Music Educators Association, recently received the 1941 Spokane Distinguished Service Award, given by the Junior Chamber of Commerce and a group of civic leaders for outstanding community and civic contribution. The award was made on the basis of Mr. Choate's leadership in the Northwest Music Educators Conference (he was manager of the 1941 convention), his directing of the local Music and American Youth N.B.C. broadcast, his work in organizing the W.M.E.A., and his service as director of music in the Spokane Public Schools.

George L. Buck, for the last fourteen years president and treasurer of Silver Burdett Company, with which he had been associated for thirty-nine years, died on February 5 at Orange, New Jersey. Elected secretary of National Textbook Publishers Council in 1933, he worked for higher standards in textbook production and educational achievement, winning the respect of the publishing profession.

Alice Inskeep has passed on, but her radiant personality and vibrant character will not pass. Her service as music director of the schools of Cedar Rapids embodied and mirrored the entire progressive achievement of music education since its simple status at the beginning of the century. She was pioneer and leader, living in the present, but looking toward the future. Her work in the schools is the proud result of faith in the immeasurable capacity of children and youth to respond with voice and instrument to the impelling power of music.

She was one of the Keokuk founders

She was one of the Keokuk founders of the National Conference and was elected in 1918 to the first Research Council, then called the Educational Council. It will be hard to think of the Conference without Miss Inskeep's buoyant, cordial presence at its meetings, but we shall never be without a certain inspiration coming from her memory bidding us carry on.

E. B. B.

Music Educators Journal

Vol. XXVIII

64 East Jackson Blvd., Chicago, Ill.

No. 5

Official Organ of the Music Educators National Conference and of the Six Divisional Conferences and Associated Organizations Editorial Board: E. B. Birge, Chairman; Bertha W. Bailey, Lillian L. Baldwin, J. W. Beattie, C. M. Dennis, C. R. Duncan, K. W. Gehrkens, M. H. Hindsley, H. Spivacke.

Music and the War

On Every Sunday afternoon broadcast of the New York Philharmonic since December 7, when news of Pearl Harbor burst into the symphony like one of the bombs being loosed upon the island, Deems Taylor has been uttering words of surpassing wisdom on a subject close to all of us—music and the war. We hope that all music educators are listening to him. We also hope that the general public is listening to him. What he has to say would do a lot of people a lot of good.

We wish that all who believe that music and the other arts have no place in the nation's life in wartime might have heard Mr. Taylor read the moving firsthand account of how much music has meant to England's population when blackouts are a nightly occurrence and human beings must scuttle into dank holes for safety.

We also wish that all administrators in the War Department, and officers on active duty in the armed forces, who have anything to do with bands or other forms of musical activities might read such reports from England as the one relayed by Ralph Hawkes, managing director of Boosey and Hawkes Ltd., in the November-December issue of *Modern Music*.

Paradoxically . . . our production of music has mounted. Blitz or no blitz, our major printing is still done in the home country. For the increased volume of distribution of our music we must go back to the days of 1916-18 to find a parallel.

What are the reasons for survival and expansion under such handicaps? Credit certainly cannot go to the early decisions of the army authorities. With their accustomed lethargy, one might almost say traditional obtuseness in dealing with matters of art and morale, they first came to the decision that music was a luxury to be dispensed with altogether. No official bands were to be allowed in the army except where commanding officers demanded them. . . .

The navy had its own and very different policy. They took their bands on board and enjoyed them. The battleship that steamed into Valetta Harbor in Malta with its decks lined and its band playing full force is said to have been a tremendous inspiration to the bombed inhabitants of that important base. Finally there is the R.A.F. Under its chief Director

Finally there is the R.A.F. Under its chief Director of Music, Wing Commander Rudolph O'Donnell, it has steadily increased the number of bands both official and unofficial at all stations. Furthermore O'Donnell, always more partial to orchestras than bands, lost no time in recruiting the best musicians for his Symphony Orchestra, now over one hundred strong. As soon as the Griller Quartet were in the uniform of the R.A.F., O'Donnell, so rumor has it, called them into his office and, with his feet on the desk, and Howard Ferguson (also an R.A.F. musician) at the piano, suggested that instead of the normal rehearsal of the orchestra it would be interesting for everybody to hear the Brahms Quintet performed. And so once a week . . . a similar ritual now takes place. There are not, however, many O'Donnells.

Very soon after the summer of 1940 the policy of the authorities underwent an important change. Music came with a rush to all the forces. . . . And now a most significant and far reaching step has been taken by the army . . . full-time Directors of Music in two of the commands have as their only function to provide *serious* programs. This is progress indeed. . . .

We have some O'Donnells in our own armed forces, officers who know the importance of music to men in training or actually under fire - and are not afraid to admit it. They know how much it can mean when almost everything else that men prize has been taken away. Our own War Department is not blind to this subject, and steps have been taken in the right direction. but Army bands are still too small and band leaders are still placed in the lowly category of warrant officers. There are also individuals who have not yet seen the light -officers who do not "believe" in music, band leaders who don't know the difference between good music and trite music, between musicianship and hack playing, and don't care-leaders who discourage rather than encourage the musicians in their units. In the face of such odds, many well-trained products of school music would rather carry a gun than a clarinet.

We hope that our military officers and administrators will learn the lesson England has to teach. Then, and not before, will music education be contributing directly and to the limit of its resources to the national effort.



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CAN BE OF IMMENSE HELP IN FORTIFYING THE SPIRIT AND THE COURAGE OF THE COUNTRY. I HAVE BEEN MUCH IMPRESSED ALREADY WITH THE WORK OF THE MUSIC EDUCATORS NATIONAL CONFERENCE IN GIVING A LIFT TO AMERICAN MORALE IN WARTIME. IN PARTICULAR I SHOULD LIKE TO THANK YOU FOR YOUR FINE OFFER OF SERVICE IN PROMOTING THE WAR SAVINGS PROGRAM. YOUR SCHOOL AND COMMUNITY WORK WILL NOT ONLY HELP, TO SPREAD THE HABIT OF SYSTEMATIC BUYING OF BONDS AND STAMPS BUT WILL STRENGTHEN THE UNITY OF OUR HEARTS

AND MINDS FOR THE WINNING OF THE WAR-

HENRY MORGENTHAU JR SECY OF THE TREASURY.



FOWLER SMITH

President

Music Educators National Conference
1940-1942

In the National Effort

WE WERE READY. In October 1940 the Board of Directors of the Music Educators National Conference authorized the appointment of a committee to develop the idea of American Unity through Music. This was a vear and two months before war came to the United States. December 7, 1941, found us ready, our machinery built, oiled, and running. There was no Pearl Harbor for music education. We say that, not boastfully, but proudly and thankfully, glad that we had leaders with vision and with the practical ability to translate that vision into action. We say it humbly, too, because it could so easily have been otherwise.

In this, the fourth month of the war, we see at Milwaukee some of the early fruits of our foresightedness-

and we plant, at the same time, more seeds.

When we began our efforts in the cause of unity, there were some in high places who had no conception of music education, who looked upon it, if not with scorn, certainly as a not very vital force, certainly not as anything to be reckoned with in the serious business of tightening the bonds uniting vast and heterogeneous peoples, cer-

tainly as something to be put aside in favor of more important and urgent things in the event of war. And what has happened? Music education has proved its vitality, has proved its immense unifying and morale - building powers, and is now called upon to help win this war-and the peace to come.

It is gratifying to note to what extent the program for uniting

the Americas is being carried on through the mutual exchange of education rather than of what usually goes under the name of propaganda - a development in which music education has played no small part, and to which, by its very nature, it is eminently suited. And of course, in the last analysis,. education is propaganda, in its highest, most accurate sense. A far cry from the childish flag-waving and treacherous horror stories that were too much depended upon to "win" the last war is the adult program for behind-the-lines defense rapidly being unfolded step by step by our Government, a program which, significantly, also takes into account what educators

have to offer, in the way of both ideas and the means for carrying out the ideas. A far cry from the disgraceful hysteria of 1918-19 is the adult attitude

which today predominates with regard to German and Italian music and Japanese art. We have grown since the last

international debacle . . . though men have found no more intelligent or humane way of settling their problems than that of killing those who disagree with them,

A far cry, too, from the days when music education was considered a non-essential frippery of the public school system is the proclamation by the Mayor of Milwaukee of the period of the Music Educators convention as Music in the National Effort Week. Himself a product of Milwaukee's schools, Mayor Zeidler knows from experience what music and music education can mean.

While focused on Music in the National Effort, the meeting at Milwaukee is so planned that no phase of school music as such is left untouched, for, after all, music is music and stands on its own feet, and teaching the skills and understanding of music is a primary requisite of using that teaching and that music in any philosophy or program.

Let us all remember, as we bend our energies to winning this war, on the home-front or on the battlefield, the words of Ernest Hutcheson, pianist-president of the Juilliard School: "Wars do not last forever, but music does."

CITY OF MILWAUKEE

OFFICE OF THE MAYOR

CARL F. ZEIDLER

PROCLAMATION

Whereas, The Music Educators' National Conference, which is the Department of Music of the National Education as the Department of Music of the National Education is the Department of Music of the National Education as the Department of Music of the National Education is the Department of Music of the National Conference, which is the Department of Music of the National Education is the Department of Music of the National Education is the Department of Music of the National Education is the Department of Music of the National Education is the Department of Music of the National Education is the Department of Music of the National Education is the Department of Music of the National Education is the Department of Music of the National Education is the Department of Music of the National Education is the National Educa Whereas, The biennial Music Festival of the Milwaukee Public schools will be held in conjunction with, and as part of the meetings; and

Whereas, The week of March 26 to April 2, 1942, has been designated as Music In The National Effort Week, designed to promote music on a national scale and to maintain to promote music on a national scale and through the peace that during the national emergency and through various mediums; and is to follow, music education through various mediums;

Whereas, Music is regarded as the universal language by which we can understand each other better, and which tends to bring us closer together in our relationships; and

Whereas, During our all out effort to win the war now being waged against a ruthless and treacherous enemy, music performs a very significant part in the uplifting of morale both among civilians and among the armed forces of our nation:

Now, Therefore, I, Carl F. Zeidler, Mayor of the City of Milwaukee, do hereby proclaim the week of March 26 to Milwaukee, do hereby Droclaim the NATIONAL EFFORT WEEK, and March 2, 1942, as MUSIC IN THE NATIONAL EFFORT WEEK, and April 2, 1942, as MUSIC in the Observance April 2, 1942, as Music of Milwaukee for the observance call upon the citizens of Milwaukee for the observance of this event, and music educators to impress upon the of this event, and music educators of music education. The public the importance of continuance of music education. Signed this Tenth Day of March, 1942, in the City Hall of Milwaukee, Wisconsin.

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we have grown.

Some Unsolved Problems

PETER W. DYKEMA

In 1930 I wrote a paper for the Journal on unsolved problems in music education. Now, at the request of the chairman of the Editorial Board, I am reviewing the subject. Doubtless all of us consider this topic oftener than every twelve years, but possibly over the longer period we acquire a better perspective.

The earlier paper discussed five questions: I. Who shall study music in the schools? II. What shall be studied? III. How shall it be studied? IV. How much time shall be given to it in the school program? V. Who shall teach it? This paper attacks virtually the same issues from the following points of view: Aims; Organization; Administration; Equipment; Teaching.

I. Aims: What and for Whom?

Shall music be for the few or the many?

The entire world is involved in a struggle which, fundamentally, is a question of whether the few or the many shall guide our destiny, whether a self-appointed few shall live in the sunshine while the rest grovel in darkness—in short, whether the totalitarian or the democratic ideal shall prevail. Of course, democracy as we know it is still far from perfect, but, idealistically, at least, it offers to everyone the *opportunity* of getting into the light. The philosophy of the Music Educators National Conference might be regarded in the same vein.

In spite of the tremendous development of musical opportunity and accomplishment in our schools, however, there are still many critics who attack the basic principle of "music for every child — every child for music." These people maintain that musical aptitude is a special gift which many of our children do not possess and, hence, that much of our present instruction is wasteful, inefficient, and unduly expensive. The mounting need for paring down all expenses not directly connected with the war effort or the bare necessities of everyday life may seriously affect budget provisions for music in public education, on the basis of their being out of proportion to their value.

What answers have we to these criticisms? Without implying any disparagement of music education, we must ask ourselves frankly: Is it *really* necessary that the taxpayers pay so much for it? What, for instance, is the significance of the continued popularity of music on the radio? Does it mean that *listening* to music is all that our people need? If so, is the help of the school necessary to train them to listen more profitably? If radio music is not enough, what significance does it have

in determining what school music shall be?

Not long ago one of the leading radio stations carried a sustaining program entitled "The Home Symphony." This was planned to stimulate participation in the home through having the listeners, using scores which corresponded to those used by the radio orchestra, play along with the orchestra as individual members of a nation-wide ensemble. After two or three seasons this program was dropped, with little or no protest from the rather large number of people who bought the music, presum-

ably so that they could play it. What was the matter with the plan? Did music educators take cognizance of it? Did they make any comments or protests when it was discontinued? Were they interested in a movement which sought—and offered an opportunity to others—to capitalize on the instrumental study that had been fostered, or at least encouraged, in the schools? Are music educators concerned only with their own activities, only with children while they are in the schoolroom?

What can we do to prove that music in the schools is worth what it costs—not only because of what it does for children while they are in school, but because of what it contributes to their lives after they leave school? Will not the answer to this problem be found only when we can show, year after year, that school music *is* making an essential contribution to the happiness, emotional stability, idealism, and general culture of our pupils?

As a part of this problem we shall have to show that the slogan of the M.E.N.C. quoted earlier in this discussion, does not necessarily mean that every child should have the same amount or type of music, but that each child should have the music which, in the light of his particular powers and needs, and of the entire educational opportunity available to him, is best suited to his development. Must we not more often demonstrate that this is what is meant by "music for every child," and that intelligent application of this principle is bound to result in "every child for music"—that is, "every child an enthusiastic *supporter* of music, as an important factor in his life"?

Our school music program in the elementary years aims at teaching a little music to all the children; in the secondary years, at giving specialized opportunities to a select (elective) group. But are we doing enough for the unusual children-below average and above average-in the lower grades, and for the mass of children in the upper grades? Are not changes needed to ensure the accomplishment of the humanistic aim stated in the slogan of our Conference? One state director of music, not content with the uncertain method of having the children unconsciously absorb and haphazardly convey to their parents the what and why of school music, has devised a system resembling a catechism, in which the children are taught to interpret and to repeat many times in simple language the significance of the various aspects of the music program. It is his belief that he thus builds up in both the children and the parents intelligent support of his state program.

II. Organization

It is possible that renewed clarification of our aims, together with the necessary changes in organization of our work, will again come not from ourselves but from the general educators. It is possible that forces similar to those which have lead to the rejuvenation and extension of music in the junior high school years—in which we now, in many cities, probably are doing our most vital teaching—will gradually affect the entire school

music program. Demands that music in the schools shall demonstrate that it is significantly affecting the life and morale of the students will possibly culminate during the re-evaluation of education which will surely come after the war, just as the changes which made junior high school music what it is today followed the educational upsets associated with the close of World War I. We are in the midst of a period of growing unrest and dissatisfaction with our educational system, just as we were in the second decade of this century.

Many music teachers are in difficulties because of the growing complications caused by that conception of educational organization designated as integrated units of study. Integration is the modern teacher's interpretation of Paul's statement to the Romans "For none of us liveth to himself." No subject of study exists in a vacuum; all knowledge is more or less directly related to all other knowledge.

Music has long considered itself a special subject special in requiring particular talents for its appreciation and performance, special in its need for particularly trained teachers, special in demanding periods when it could be studied without reference to any other events or subjects. These claims have been maintained in the very face of the fact that music all the time was thriving in the lives of people who had small measure or none of the special "requirements." Probably the radio, providing for all the people more and better music, music in certain aspects superior to that which the schools with their special teachers were able to provide—in spite of their special advantages—has given the coup de grâce, the knockout blow, to this isolationist conception of music.

Is it any wonder that many general educators have become dubious about certain phases of our school music? For example, they have contrasted, to our disadvantage, the laborious pace of our efforts to teach music reading, with the joyous, carefree atmosphere of music as presented by the radio. In a number of communities they are questioning seriously whether all songs for the mass of children, of all ages, should not be taught by rote. In fact, the plan of integrated units of study usually stresses rote learning of music. This leads naturally to an almost exclusively vocal music program.

But the radio, however little it may demand from its listener, is rigorous in its demands upon its performers. Future radio performers will not be chosen from persons who have restricted their preparation to that of being only listeners. Intensive and prolonged training, willingness to work in a manner beside which even the most exacting school music instruction seems like child's play, plus natural aptitude, must precede even a favorable audition, to say nothing of an engagement.

From these various observations and queries we may now state the problem of organization of music instruction in the schools. How shall we extend, in breadth and intensity, the appeal of music and still provide training that will produce not only consumers but producers of music? If instruction in the mother tongue were to parallel what some of the "soft pedagogy" seems to suggest in music instruction, might we not expect to have children who would enjoy listening to speeches and plays on the radio or in the forum or theater, but who could not read printed English, or even speak, beyond reciting a limited number of pieces they had learned by rote? Is there not

much more truth in the parallelism of illiteracy in speech and music than most educators have as yet been willing to acknowledge? Is not the ability to interpret the notation of music in pleasing performance a normal attainment that should be expected of all children emerging from our schools-grade, junior, and senior high?

III. Administration

What are we to do about the administrative changes which are apparently lessening the number of supervisors and teachers of music? Are we to berate them as evidences of false economy or a lack of true appreciation of what music can contribute to the life of the school and the community? While it is true that such are occasionally the true causes of curtailment, this is usually so only when the teaching and supervision have failed to produce results which the school board and the community consider worth the cost. Other factors recently have brought about (and probably will continue to do so more and more in the future) changes that represent not curtailment so much as endeavor to improve the music instruction through a different administrative setup.

We must remember, in this year when we are celebrating the 150th anniversary of the birth of Lowell Mason, that the system of instruction inaugurated by him and his successors was designed for room teachers who knew little about music and less about teaching it to children. But a century of school music instruction, and the notable increase of music in community life during the last half or quarter of that century, have so raised the general interest and proficiency in music that it is not uncommon to find classroom teachers in the grades and subject teachers in the high school who are almost as well prepared musically as are the special music teachers and supervisors.

With this spread of knowledge and appreciation of the role music has played in the lives of people, and with the growth of the correlation or integration approach mentioned in our preceding section, there frequently arise requests for more intimate and more frequent uses of music in connection with other subjects than the special music teacher can conveniently incorporate in her plan of work. One solution of this problem has been the installing of the platoon system, with one teacher assigned to take care of the music, in addition to certain other responsibilities. In some high schools the core curriculum apparently does away with the special teacher of music but actually makes provision for music instruction along lines similar to those of the platoon system in the grades.

Does this mean that we are entering upon a new Götterdämmerung-the twilight of the supervisors and special teachers? Does it mean that eventually musical ability will be so widely distributed that any teacher in any subject, or in any unit that may be created for administrative purposes, will be qualified to carry on whatever music activity is needed for the broad education of the pupils? Will prospective teachers who are particularly interested in music and would like to teach it be obliged to prepare themselves sufficiently in English, science, social studies, or whatever else the main integrating subject may be, so that they may be qualified as

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South American Music Pilgrimage

JOHN W. BEATTIE AND LOUIS WOODSON CURTIS

IV. ARGENTINA AND URUGUAY

RGENTINA is the second country of South America in area and population. Its latest census numbers something over 14,000,000 inhabitants, approximately onefourth of whom live in the district around the capital. Buenos Aires itself has a population of two and one-half million. About the size of Chicago, it bears little resemblance to that city, seeming much more like a European metropolis. There are innumerable parks and plazas, splendid public buildings, a busy harbor, and miles of shop-lined avenues. We found comfortable lodging in the City Hotel, convenient to that part of the city in which we expected to do most of our work. As usual, we made our first call at the American Embassy, where we were given prompt and efficient assistance by Thomas Maffitt, the secretary in charge of cultural activities. Mr. Maffitt had been given complete information as to the purposes of our journey and put us in touch with many of the musical leaders of Buenos Aires. We also had the cooperation of Dr. Raul C. Migone of the Argentine Department of Foreign Affairs and of Dr. Enrique Gil, prominent attorney, graduate of the University of Pennsylvania, and busy man of affairs who has spent much time in the United States. These three gentlemen were responsible for the success of our stay in Argentina, a visit originally scheduled to last two weeks, but which had now been reduced to eight days, including a one-day trip to Montevideo, capital of Uruguay. Unlike Santiago, where all musical effort is centralized and concentrated through the University. Buenos Aires, perhaps because of its greater size, presents a completely uncentralized and diffused cultural life. As is the case in London, Paris, Berlin, New York, or any great cosmopolitan center, there are so many activities and personalities concerned that centralization is quite impossible. So we did the best we could in our limited number of days, allocating our time as circumstances permitted.

The Teatro Colón is Argentina's great opera house and one of the finest in the world. There are two seasons, one devoted to German opera, the other to French and Italian. In normal times, many of the best singers from Europe go regularly to Buenos Aires for performances at the Colón. Presently and for the past few years, many of the artists are from the roster of our own Metropolitan. Three conductors, Albert Wolff, Erich Kleiber, and Juan José Castro, divided the conductorial duties during our stay. The last named is an Argentine and as conductor and composer must be given high rank among the world's best. We were privileged to be the guests of Señor Castro and his charming wife for a ballet performance, at which Señor Castro conducted, and it was a highly satisfactory experience, musically and socially. Both the Castros have been in our country, and their knowledge of English helped greatly to bridge any language difficulty. The Colon is a large theatre,

somewhat reminiscent of the Paris Opera, and its tremendous stage with revolving platform and every known accessory for the production of spectacles of huge proportions makes possible the complete range of opera and ballet. After witnessing the performance, which included Tschaikowsky's Sleeping Princess and Manuel Falla's 'The Three-Cornered Hat, and wandering about the stage after the show, we concluded this enjoyable evening at one of the city's innumerable restaurants. Food, drink, and musical small talk with the Castros are ingredients for a well-balanced meal.

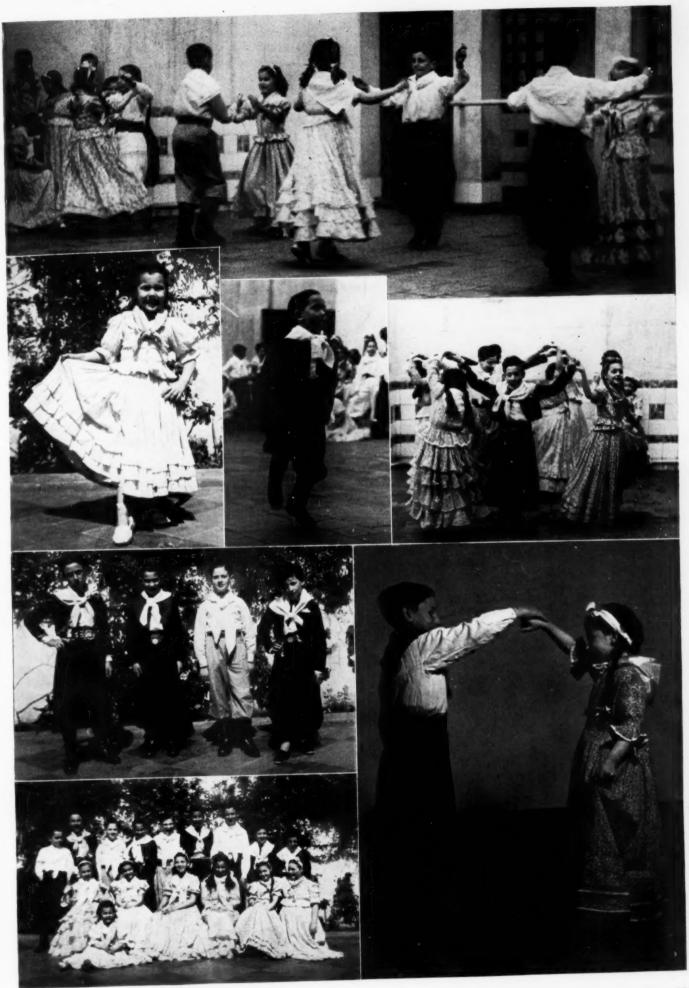
Juan José Castro is a name to be remembered, as is that of José Maria Castro. These brothers, both young, are important musicians, not only to Argentina, but to the entire world of music.

La Plata, like Canberra in Australia, and Washington, D. C., is a city built to order. Laid out to serve the purposes of a capital (it is the seat of government of the Department of Buenos Aires), in little more than sixty years it has grown from a population of nothing to one of nearly a quarter of a million. We went to La Plata not to see the famous Museum of Natural Science, but to spend a day in the university, one of five established by the national government. Its faculty of fine arts is housed in a modern building planned especially for instruction in art and music. Since the director, Ernesto Riccio, is a painter, his interest lies chiefly in that section devoted to the graphic arts and sculpture, but we did see some of the music instruction, most of which is carried on by professors who "commute" from Buenos Aires. The institution is of recent origin, but has excellent equipment and great possibilities.

In connection with the University of La Plata, the School of Education operates a large high school for boys and elementary schools for both boys and girls. The work is of the varied character necessary for observation and practice teaching as carried on in any well-rounded department of education. We found these schools very well housed, with teachers and equipment—including ample playgrounds, swimming pools, shops, and other adjuncts to classroom work—entirely comparable to the best in our own country.

The Asociación Argentina de Conciertos is directed by Carlos Olivares, a former member of the Colon Or-

The children in the photographs on the right are students of Antonio R. Barcelo at the National Conservatory of Buenos Aires, currently sponsoring a revival of interest in Argentina's native dances. Top: Long skirts swish and booted feet step agilely in "La Chacarera." Second row: Matildita Mesurado, whom the older children call "nuestra gran pequeña bailarina"; four-year-old Alfredito Bruno Lopez dancing "El Malam"; boys and girls in a circle figure from "El Palito." Third and fourth down, on left: A quartet of "Zapateadores Criollos" and one of the classes in "Danzas Folkloricas Argentinas." Lower right corner: Boy meets girl in a Gaucho dance.



April, Nincteen Forty-two

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The modern profile of the Kavanagh Building dominates the Retiro Section of Buenos Aires.

chestra, and under the presidency of Dr. Alberto Williams, one of Argentina's veteran composers, sponsors a regular series of chamber music and orchestral concerts. We heard the *Cuarteto Argentino*, a string quartet composed of young performers who find in this work an experience helpful in the furtherance of their professional careers. Each of the four is the principal of his section in the symphony orchestra which Mr. Olivares directs and which might be considered as a training school for those aspiring to symphony orchestra positions. The work is ably managed and subsidized by public-spirited lovers of music.

The Instituto Bernasconi houses the largest elementary school in all Argentina, one attended by several thousand boys and girls, though the pupils are segregated according to sex, inasmuch as coeducation in Argentina is found only in the universities. It occupies a magnificent building, equipped with all the facilities of the most modern educational establishments. Among these is a museum, many of whose exhibits have been constructed by students or a staff of technicians working under the direction of Rosario Vera Penalosa, a woman with great imagination and educational vision. The social studies as carried on in this wonderful institution must gain tremendous impetus from an educational accessory so distinctive and so complete. The library, kindergarten, gymnasiums, swimming pools, music rooms, and lab-

oratories are all equal to the best in any country. In the large auditorium, where we presented our films and records for the students of the National Conservatory, the facilities placed at our disposal were excellent. The director general, Salvador Lartigue, and the principal of the boys' section, Miguel R. Antunez, spent a half day in showing us about the school and explaining the courses of study. We were accompanied on this visit by Athos Palma, inspector of music for the primary schools of Buenos Aires. Under his direction, we heard several interesting demonstrations of classroom music, both boys' and girls' choruses taking part. This was the first exhibition of elementary school music we had been privileged to hear that paralleled work in our own country. What we heard was regular classroom music, as taught by grade teachers working under supervision.

A feature of the work by the younger children, especially those in kindergarten and primary grades, was the extensive use of motion or dramatized songs. Since all of the teaching of songs is by rote, the use of movement songs, as practiced by Argentine children, seemed an entirely natural activity and one which the children greatly enjoyed. Their vivacity and cleverness in interpretation of words by facial expression and bodily movement made this type of song very interesting to watch as well as hear. In the upper grades, both among boys and girls, we heard excellent part singing, with a teacher furnishing piano accompaniments.

We have no way of knowing how typical of Argentine elementary school music this demonstration was. We have reason to feel that in this particular institution, which serves as a model for schools of similar grade in Buenos Aires, the foundations for an extensive program of music education are being laid. Undoubtedly the influence of this work will be felt throughout the country.

Like other South American countries, Argentina has its National Conservatory. In the case of Argentina, as is implied by the name, Conservatorio Nacional de Música y Arte Escénico, the work embraces far more than instruction in music. The conservatory is located in the Teatro Cervantes and offices, classrooms, and studios occupy a building whose primary purpose is to serve as a theatre. It is under the direction of one of the country's most active composers, Carlos Lopez Buchardo. Señor Buchardo not only acts as administrative head of the institution, but teaches piano and composition. In addition to his activities there, he is one of several musicians who journey once a week to the neighboring University of La Plata. In the conservatory, he is ably assisted by a number of people outstanding in promotion of the country's music and drama. Among these is Athos Palma, inspector of music in the public schools, professor of harmony in the conservatory, and distinguished composer. An interesting feature of the work as displayed to visitors is, of course, the unusual variety of the activities. For example, a most vigorously promoted department is the School of the Dance. Each year, several hundred young people pursue the rigorous courses demanded by ballet dancing. Since the school maintains close affiliation with the Teatro Colón, the most gifted graduates can usually find employment at the Colón. Many of them are preparing for work in general theatrical routines. The teaching of all

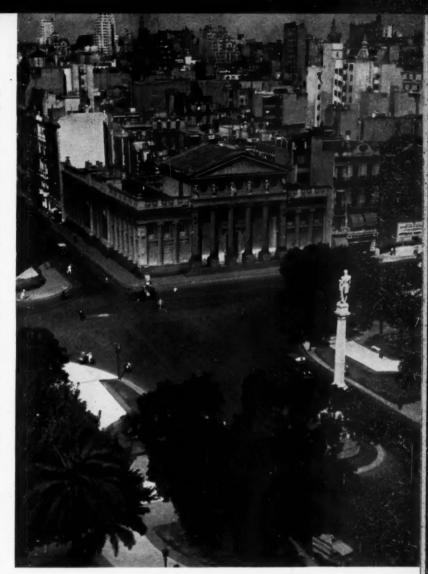
types of dancing is carried on, ranging from classical to modern. We saw a delightful demonstration of Gaucho dancing by two groups, one of adults, the other of children, under the able direction of Antonio R. Barceló. Both groups, all of the members dressed in Gaucho costumes characteristic of the period in which the dances originated, gave programs especially arranged for our entertainment. While the older dancers were, of course, the more finished in their performances, the younger ones, some of them only five years of age, gave us one of the outstanding experiences of our trip. The children were so entirely lacking in self-consciousness and appeared so pleased to perform for us that they won our complete admiration. Antonio Barceló is indeed an outstanding teacher. His colleague, Mercedes Quintana de Conord, who was in charge of the ballet work, was equally competent. On the same afternoon when we witnessed this unusual dancing, we also heard a group of older students sing a cappella under the direction of Constantino Gaito, and an excellent choir of boys and girls, directed by Cesar Galeano, sing part songs very effectively. A class in dramatics gave a moving performance of The Interior, by the Belgian author, Maeterlinck. The text used was Spanish, but the action and interpretation were so perfectly in keeping with the spirit of the play, one which we had heard in both English and French, that we scarcely lost a syllable.

The demonstrations of various types of activity only supplemented the regular classroom work which we were able to visit. They were all given on a Saturday afternoon and scheduled for our special benefit, inasmuch as it would have been quite impossible for us to see and hear the varied offerings of the school during the hours when many of the students work. A large proportion of the classes are regularly held in evening hours.

We spent an interesting morning with Carlos Vega, one of Argentina's authoritative folklorists, who has made an extensive study of the world's folk music with special attention to that of the South American Indian. By means of maps showing locations of tribes studied, phonograph recordings made in various isolated mountain and valley regions, and carefully notated thematic material, Señor Vega explained some of his theories regarding indigenous music. His entire work on the subject is to be published in a series of volumes under the auspices of the University of Buenos Aires. The first two, issued in 1941, are titled La Musica Popular Argentina, Canciones y Danzas Criollas, Tomo Segundo, Volúmenes Primero y Segundo.

Our stay in Argentina included a pleasant interlude for which we are indebted to Dr. Gil. That busy attorney has an *estancia* some seventy-five miles west of Buenos Aires, to which he retires for rest and relaxation. When he invited us out to spend Sunday, we accepted with alacrity because of the opportunity of getting even a limited view of life on an Argentine ranch. While the summer place of Dr. Gil is certainly not characteristic of the *estancia* run on a commercial basis, the animals and vegetation were something of an education regarding the agricultural possibilities of a great nation.

The Argentine Republic is indeed one of the world's great countries. Tremendous wealth abounds in its cities, which are supported by a rural area of great size, rich in agricultural and other resources. Until recently



Old and new, in transportation and architecture, make Buenos Aires street scenes interesting.

there has been little emphasis on manufacturing, but little by little factories are appearing in the cities, and an industrial life not unlike that found in many North American cities is growing up, particularly in Buenos Aires. Naturally there are large meat packing establishments. In fact, on one line of street cars, a sign which amused us was the designation "Sud Chicago." On asking where and what South Chicago could be, we were informed that it was the location of much of the meat packing industry. Having visited the South Side of Chicago, Illinois, we were not tempted to board the car, but gave it a friendly salute as it passed by.

Night life in Buenos Aires is very gay in comparison to that in most of the southern capitals. Restaurants which specialize in the famous beef of the country, night clubs which feature the tango, theatres offering productions ranging from American movies to French plays, are easily accessible, at a wide range of prices, and of sufficient variety to suit all tastes.

Argentina and the United States have many things in common. Perhaps that is one reason why they have maintained so active a spirit of rivalry in the commercial realm. The Argentines raise beef and grain for export. So do we. However, their desire for our automobiles, machinery, and certain other manufactured articles presents us with a potentially large market, if we can find some way of working out satisfactory tariff adjustments and purchasing some of their exportable goods. The

Argentines have confidence that such adjustments will be worked out, and certainly the present administration in Washington seems interested in doing that. On every hand throughout all South America, we heard pleasant comments concerning President Roosevelt, Secretary Hull, and their "good neighbor" policy. As we indicated in our first article, we are not economists or politicians. However, even mere schoolmasters may express an opinion, and one of ours is that the United States and Argentina will inevitably be drawn into closer, friendlier relations. One way of promoting such relations is through an exchange of capable representatives of the artistic endeavor of both countries. We sincerely hope that it may be possible to bring some of Argentina's fine musical performers, composers, conductors, and teachers for visits to our country. And to any of our countrymen interested in seeing a strong and virile new country, with vigorously promoted artistic and educational undertakings, we recommend a visit to La Argentina.

Legend has it that Montevideo, the imposing capital of "Little Uruguay," derives its name from the cry "Monte vid'eu!" (I see a mountain), joyously shouted by the watch on Magellan's flagship, when, in 1519, the famous navigator was exploring for the first time the waters of the Rio de la Plata. The hill to which the enthusiastic lookout referred hardly deserves to be called a mountain, but the Uruguayans take great pride in this rise of land, since it is the only break in the monotonous plain that extends for hundreds of miles on both sides of the La Plata estuary and, incidentally, is the envy of Montevideo's friendly and not too distant rival, Buenos Aires, whose scenic appeal is somewhat marred by the flatness of its surroundings.

The term "little" as applied to Uruguay is justifiable only when one compares this country to its big neighbors, Argentina and Brazil. Actually Uruguay covers as much territory as the state of Nebraska, which it resembles both in topography and products, for rolling plains, fertile soil, and excellent climate make of it the paradise of the farmer and the stock raiser. Uruguay is one of the most progressive of all the Latin American nations. Social legislation is highly advanced. It was one of the first countries in the world to set up a system of old-age pensions, as well as to adopt measures looking toward general social security. Its public utilities are government-owned and operated, and in Uruguay we found, for the first time in South America, coeducational schools, which offer, furthermore, a well-organized and up-todate curriculum.

Montevideo, the capital, is a prosperous and impressive city of 800,000 inhabitants. Interest for the visitor is divided between the old city, built on the peninsula that separates the Rio de la Plata from the Atlantic Ocean, and the modern city, where are to be found splendid government and office buildings, beautiful churches, wide boulevards, public squares, and parks. In the outer reaches of the modern city abound handsome residences surrounded by gardens in which flourish a profusion of flowers. The beauty of Montevideo, City of Roses, culminates in the spring month of November, when the air is fairly bathed in fragrance. Beautiful villas line the seashore in the capital's suburbs, forming a series of handsome beach resorts which, in the aggregate, surpass even Atlantic City in extent. Montevideo's beaches attract thousands of summer tourists from all over South

America, particularly Argentina, while in the winter international visitors imbibe the rich artistic and cultural life of the Uruguayan capital.

We arrived in Montevideo by boat from Buenos Aires in the early hours of the morning of August 25. Since this is the day of Uruguayan independence, the city was gaily decorated with flags and banners, and the whole town was in gala and festive mood. We attended a colorful ceremony in the Plaza Independencia, where groups of elementary school children and older students took turns in placing floral tributes at the foot of the monument honoring the national hero, José Artigas. A military band furnished musical background for this impressive ritual, though strangely enough the music used was North American, in one instance a medley including Marching Through Georgia and Old Folks at Home, in another, a popular college football song. Later a chorus of high school students, accompanied by the band, gave a spirited rendition of the Uruguayan national hymn.

Because of the holiday, it was impossible to visit schools in Montevideo. We were able, however, to learn something about the educational system of Uruguay through conversation with various people, from whom we discovered that the general school program is excellent and that a fair amount of attention is being given to music. Regular musical instruction is limited to the secondary schools, where some music seems to be required of all students and courses in music fundamentals and chorus are offered, as well as a certain amount of music appreciation. The musical activities of the elementary schools seem to consist primarily of the occasional singing of patriotic songs. These are taught by outside musicians brought into the schools on a temporary assignment to prepare the children for participation in programs of national significance. An activity that has received great commendation and challenged the attention of school and music leaders is a large harmonica band directed by one of Montevideo's most competent professional conductors. Considerable new interest in music is being shown on the part of the educational authorities, and the hope was expressed that more and better teachers would soon be available in the schools.

The opportunities for musical enjoyment in Montevideo are many and varied. Concerts by local artists and those of international renown are frequent, and great pride is taken in the Montevideo symphony orchestra of 110 players. This orchestra is said to be one of the finest on the South American continent. The leading present-day composer of Uruguay is Eduardo Fabini, who has made a further valuable contribution to the musical life of his country as a concert violinist and teacher. Also of importance in the Uruguayan musical scene are the composers, Luis Cluzeau Mortet and Vicente Ascone, the latter of whom is conductor of the excellent Banda de Montevideo. All three of these musicians are active participants in the work of the *Instituto Interamericano de Musicología*, described in a later paragraph.

Radio, through the agency of Sodre (Servicio Oficial de Difusión Radio Eléctrica), is also playing an important part in the musical development of Uruguay. Well-planned programs by resident artists and organizations feature the music of the best South American composers, as well as that of classical and present-day composers of Europe and North America. A significant radio activity in Montevideo is the broadcasting of recorded music. This enterprise is directed by Francisco



Cabañas and umbrellas line Pocitos Beach in Montevideo, flanked, not by hot dog stands, but by the capital's finest residences.

Curt Lange, who, as librarian for the radio station, has been more than ordinarily successful in building programs of interest and artistic value from an extensive and well-chosen collection of phonograph records. Dr. Lange's approach to this important function is not only that of the finely trained musician, but also that of the skillful and inventive educator, constantly on the alert for some new means of acquainting the listening public with the best in music.

We were fortunate in being able to spend considerable time with Dr. Lange, who was generous in describing to us the musical life of Uruguay, as well as the important work in which he is engaged in connection with the Instituto Interamericano de Musicología, of which he is founder and director. This organization, which has enlisted the interest and support of both North and South American musicologists and composers, has issued a series of bulletins on Latin American music that have had great value, not only in stimulating interest in the music of the Western Hemisphere, but also in uniting in a bond of mutual understanding and appreciation the musicians of all the Americas. The fifth volume of the Boletin Latino-americano de musica, which soon will be ready for circulation, will contain a large section devoted to the music of the United States. Among the contributors to this section are such well-known North American musical authorities as Warren D. Allen, Aaron Copland, Henry Cowell, Peter W. Dykema, Ernest La Prade, Daniel Gregory Mason, Charles Seeger, Davidson Taylor, C. M. Tremaine, Willem van de Wall, Roy Dickinson Welch, and Augustus D. Zanzig. A second section of

Boletin No. 5 will be devoted to articles on Latin American music by distinguished musicologists of Central and South America. A musical supplement to the Boletin will contain songs, piano compositions, and chamber music by thirty-two composers of the United States.

In Montevideo, we had further evidence of the program of cultural interchange between the Americas in the Exhibition of Contemporary North American Painting, a collection assembled by various art agencies in the United States and sent as a traveling show to South America under the sponsorship of the Coördinator of Inter-American Affairs. The exhibition, which had the added patronage of the President of Uruguay, the Minister of Public Instruction, and the United States Ambassador, was held in the spacious Salon Nacional de Bellas Artes and attracted large crowds of enthusiastic spectators. A similar exhibit was being shown simultaneously in the leading cities of the west coast of South America under the direction of Stanton L. Catlin of the Museum of Modern Art, New York. We had met Mr. Catlin in Santiago de Chile, but did not see the west coast collection because the local showing was still in the process of being set up at the time of our departure from the Chilean capital.

We regretted that our sojourn in Uruguay was of such short duration. In spite of the brevity of our visit, we were able to sense the progressive spirit of that forwardlooking country and were conscious of an active interest in, and friendly attitude toward, the United States.

[The fifth and last installment of this series will appear in the May-June issue. Photographs of city views in Buenos Aires and Montevideo reproduced on these pages are the property of the Pan American Union, Washington, D. C.]

Chicago's Centennial of School Music

LLOYD F. SUNDERMAN

HICAGO WAS ONE of the first Midwestern cities to encourage the idea of universal education. The westward movement of American education in the early nineteenth century centered there. The city's civic leaders were shrewd cultural strategists who made it the hub of the pioneering intellectualism which was finding vigorous expression in that period. Their educational plan was both vertical and horizontal in structure. In addition to the utilitarian "three R's," they advocated musical training as an attribute of literary articulateness. They saw in the study of vocal music an opportunity for their children to benefit from the elevating influence of music. It was only natural that pioneers to a new soil should advocate change from the established customs of the old soil. These citizens of young Chicago had new and challenging ideas. In the field of education they championed curricular expansion. They were the progressives of their era.

This year marks the centennial of the introduction of vocal music into the Chicago school system. Although the Inspectors of Common Schools voted unanimously on the action in December 1841, actual instruction did not begin until January 1842. The first teacher, N. Gilbert, was appointed at a salary of \$16 a month. His efforts apparently met with some success because in September he was appointed for another six months at the rate of \$400 per annum, payable when the taxes were collected. This encouraging beginning was too good to last. At the end of the six months, music instruction was discontinued.

Due to the inadequacy of school funds, nothing further was done about music teaching until the second quarter of 1846—a lapse of three years—when permission was granted to a "competent Teacher of Music to teach Music in the Schools for a small remuneration afforded him by the scholars, or as many of them as can or will pay." The Board of School Inspectors reported "that the scholars are very fond of this new exercise, and that it is believed to exert a most beneficial influence upon their tastes and feelings." The teacher was a man by the name of Whitman. In December of that year the inspectors recommended the employment of a permanent music teacher, "to devote his whole attention to the several Schools of our City," remarking that "Mr. Whitman has for some months past been giving lessons in Music to a large number of scholars in the several districts, and the effect has been of the most salutary character."

Earlier that year the School Inspectors had granted the Choral Union Musical Society the use of a recitation room in one of the school buildings. In lieu of payment for use of the room, the Society was to give a concert under the supervision of the school authorities to raise funds for the purchase of books.

In March 1847 the Committee on Schools of the Common Council considered the advisability of making vocal music one of the branches of common education. The

Committee reported that it would approve such action if the school fund warranted such financial outlay, which it did not at that time. In November the School Inspectors were authorized to employ a music teacher for one year, and \$250 was appropriated from the School Fund for that purpose. As a result, Frank Lombard was appointed to teach vocal music in January 1848.

In April 1850 the School Inspectors adopted the following resolution:

Resolved, That instruction in the elementary principles of Vocal Music is desirable in all our public schools, and that an appropriation of money should be made for the purpose of employing a competent Teacher of Music, at as early a day as the finances of the City will permit.

From this resolution it would appear that regular music teaching in the public schools again had lapsed for a time. The records show that Mr. Whitman "was permitted, during the year 1850, to give instruction in music free of charge." In July, however, the Common Council ordered that a \$400 appropriation be made for the teaching of vocal music "in the several schools." It is not clear whether Frank Lombard continued teaching through all of this period. The records also show that S. P. Warner taught music in 1850.

In December of that year, the Board of School Inspectors invited the School Trustees and other interested parties to witness a demonstration of music teaching in the various schools of the city, the term for which the music teachers were employed being near its close. Later that month Mr. Lombard was elected to take charge of music in the four schools for six months.

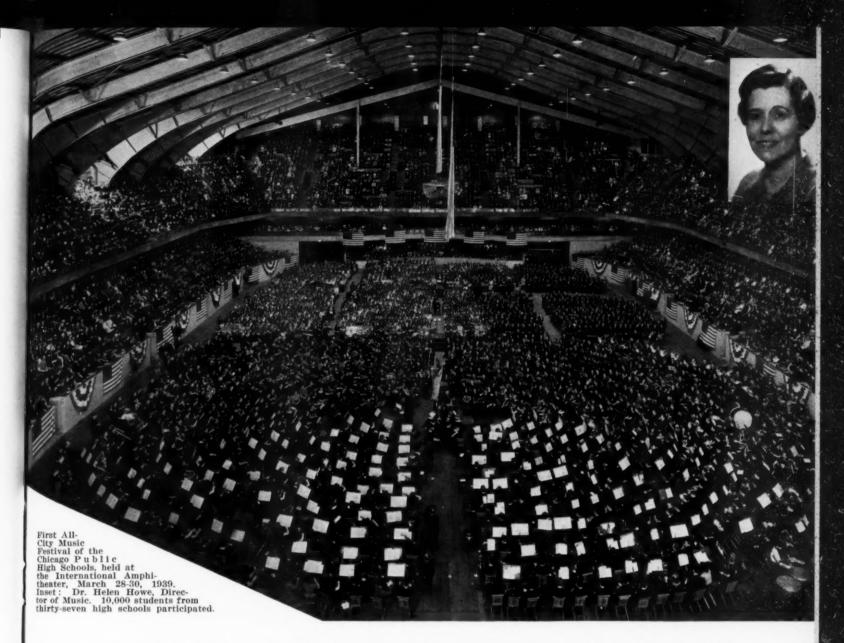
The time devoted to music in the schools is indicated in a resolution passed at that time:

Resolved, That the time to be occupied in teaching Music shall be half an hour in the lower room of each school, and three quarters of an hour in the upper room of each school, and that the rudiments of Music be taught in both departments of each school.

It is apparent that the music work of the city schools was being systematically organized.

In April 1852 Lombard's salary was increased from \$400 to \$500 because of his added duties in the two new school buildings. He continued in charge of vocal instruction until the end of 1853, when he resigned. Several teachers followed him in the interval ending the middle of October 1860, after which it was voted "inexpedient to appoint a Teacher of Music at the present time."

Superintendent W. H. Wells reported in 1857 that lessons in vocal music were being given once a week in all the schools.² The primary school lessons were devoted to the singing of rote songs, the singing by rote of scale exercises, and the giving by dictation of many scale exercises. A major immediate objective was to get children to sing various pitch intervals correctly. Sight reading was the ultimate objective. In the high school the music lessons were forty-five minutes long, in the grammar schools, forty, and in the primary schools, thirty.



As early as 1861 the Chicago Superintendent of Instruction, in lamenting the lack of a music teacher in the public schools, asked if in the employment of the regular in-service school teachers, consideration should not be given to their musical preparation:

It is now more than one year since the Board dispensed with the services of a teacher of music in the public schools. I am not aware that any member of the Board expected or desired this arrangement to be permanent, and I cannot refrain from expressing the conviction that the interests of the schools are suffering seriously from the lack of a uniform and efficient system of instruction in this important branch. It is true that many of the teachers are able to conduct exercises in singing very successfully, and, in some of the divisions, the singing was never better than at the present time; but it is obvious that, in most of the schools, these results cannot be expected, without the constant aid of a professional teacher of music. . . .

More than one-third of the teachers are now able to instruct their pupils in the elements of music, and the number might easily be increased to two-thirds, if other teachers would make some special effort to qualify themselves. Though there is no reason to expect that we shall, for many years to come, be able to sustain this branch satisfactorily, without the aid of a music teacher, it is highly important that each teacher should be able to coöperate with the special teacher, and conduct the singing exercises in his absence. Has not the time already arrived, when, in selecting teachers for the schools, the musical qualifications of the candidates should be taken into consideration?

Not until November 1863 was the teaching of music resumed, however—this time with two instructors, one for the high school and one for the grammar and primary schools. The salary of the latter, Orlando Blackman, was fixed at \$1,400 before the end of his first year.

It is to be assumed, however, that only about one-third of this was paid from the school fund, since, when he was appointed, the Board of Inspectors was to pay "\$450 per annum *toward* [italics added] his salary."

Charles Ansorge, the high school music teacher, resigned in January 1865 (or the fall of 1864), to be succeeded in October by Edward E. Whittemore. While the Board had appropriated only \$50 a year toward Ansorge's salary when he was hired, it appropriated \$600 for the employment of his successor, whose services were limited to three days a week.

Not alone was it difficult to secure funds in order to pay for a teacher of music, but it was likewise hard to procure books and other teaching material. In 1860 the singing book employed in the grammar school was Lowell Mason's *Normal Singer*, while the primary school used Bradbury's *School Melodist*.⁴ Prior to 1866 the teacher of music furnished graded musical exercises at his personal expense.

To Blackman is attributed the idea of instructing the regular primary teachers in the mechanics of teaching music. According to the report of the Committee on Music:

In March, 1864, Mr. Blackman asked the Board for permission to instruct the Primary Teachers in singing, and also to arrange work for them to give to their pupils. This permission was granted. A Graded Course in singing was then arranged for the Primary Schools. This course, improved in many particulars, is now in use, and seems to be successful.

In his report to the superintendent of public schools for the year 1865-66, Blackman stated that the plan of music supervision as effected by him during the year was as follows:

That the upper divisions of the Grammar Department were under the direct teaching of music teachers;

2. Graded exercises for the lower primary grades had been set up for the teacher instructing that level;3. That all teachers of primary grades and lower divisions of grammar grades were to receive music instruction from music teachers one hour each month;

All pupils from the lowest to the highest grades were to be taught to read music and to beat time;

Music teachers were to visit lower grades and instruct the pupils.5

Twenty-four years after its introduction into the public school system, music teaching was yielding highly satisfying results. The Committee on Music was proud to find that even children of seven years were capable of singing simple songs. Also, it was observed that but few were found incapable of learning to sing. The superintendent was advocating additional time for music instruction.6

In 1867 a division of labor was effected, Whittemore taking entire charge of music in the grammar schools and Blackman taking over the normal, high, and primary schools. Whittemore at this time instituted a graded music course, starting the first year with material of grades III and IV. The two higher classes reviewed the material of grade IV and studied the grade III music; the two lower classes began with grade IV music. The following year Whittemore added music of grades I and II. Fifteen or twenty minutes a day were devoted to this study. From then on, the schools worked upon a systematic course of instruction in music. Marked progress resulted, and the Committee on Music reported in 1869 that "such music as the pupils of the Grammar Department were obliged to study before singing one year ago, they are now able to sing at sight.' Sight reading was a new adventure for the music department, introduced by Whittemore during the last term of 1869.

Continuing its report, the Committee said:

We notice that many of the assistant teachers are fast becoming competent to conduct the music exercise. In fact, quite a large number have had good success during the past year. The final examination consisted of the reading of music at sight prepared by Messrs. Palmer, Blackman, Murray and Higgins. Most of the classes examined did themselves great credit, and in all the result was very satisfactory. During the examination the scholars were intensely interested, which speaks those engaged in the work.

From the individual scores of the pupils in this examination the average score of each school was obtained. It was found that of the nineteen schools eleven averaged above 90 in sight reading, six above 80, and two above 70. Three schools tied for top place, 99.2.

The superintendent's report on music was enthusiastic:

Our schools have done nobly during the past year in this department of study. A Graded Course of Study in Music has been most successfully carried forward by the music teachers. The examinations held during the last week of the year . . . were very satisfactory. But little time has been devoted to the work of instruction in music each day. It has not interfered at all with other work. The relief afforded by the pleasant exercise has rather improved than detracted from the quality of other study

With the increase of our schools in number it seems desirable that the number of music teachers should be increased.

The examination given that year to candidates seeking

admission to the high school included five questions on

1. Give three varieties of measure; the length of the dotted quarter note in each variety; and the department to which the dot belongs.

2. Write the scales of C, D, E, B-flat and A-flat in double measure, writing under each note the name of its pitch.

Give the names of the pitches in the scale of A, between which the half steps occur.

Define syncopation and illustrate it in triple measure in the key of G.
5. Write four measures of quadruple measure, using three

kinds of dotted notes.

A supplementary report of the Committee on Music for 1871 delineates the strides made in the teaching of music in the Chicago Public Schools. The report in-

1. That music had become a definite part of the school curriculum;

That there had been a definite attempt to teach and demonstrate the need for a technical study of music;

3. That music work included the singing of twoand three-part songs;

4. That persistent efforts had been made to get the pupils to create an artistic performance, to recognize the value of good tone quality, and to be cognizant that such tonal beauties are "conducive to throat protection";

5. That music was recognized as a potent factor in the educational life of Chicago school children.7

Increased emphasis on musical theory, choral and individual singing is indicated in the report on music for 1873-74. Individual instruction had become a popular goal, as it was felt that individual singing offered the student the greatest good. Notable is the fact that the music festival had been tried, the proceeds being used for the repair and purchase of musical instruments.8

In 1875 it was reported that "class instruction is given entirely by the regular teachers, the Special Teacher of Music furnishing the teachers with the exercises to be used in their respective grades and supervising the work of the teachers.

Whittemore declined reëlection in June 1875 because of ill health, and Blackman took entire charge of music instruction.

Whereas music had been a required subject ever since its introduction into the public schools with regularly employed teachers, it became elective in 1875.9 Apparently this change was not for the better, judging from the annual report of 1877-78:

The progress made in Vocal Music during the year has been The progress made in Vocal Music during the year has been greater than in either of the two preceding years, and in some cases it has risen to the standard attained before the study became optional [italics added]. If all pupils whose parents do not request that they be excused were to attend the classes in vocal music, a higher degree of excellence would be attained. That music is popular is attested by the fact that 85 percent of the children in the schools joined the singing classes, though under the rule they might have refused to do so.³⁰ under the rule they might have refused to do so.

One of the first courses of study prepared as a guide for music work in the city schools was adopted on February 7, 1884. This was an epoch-making achievement in curriculum construction. In the course we find stated objectives, grade by grade and department by department.11

It is not the purpose of this article to continue the story of Chicago's significant contributions to American public school music. In tracing the more outstanding developments throughout the "first generation" of school

CONTINUED ON PAGE SIXTY-THREE

What Do You Think?

JOHN H. JAQUISH

EVERY CITIZEN today has two big jobs: to serve the immediate defense needs of his country in any and every way he can best be of use, and to serve the future of democracy by beginning now to strengthen its foundations in his own little cubicle." There is absolutely no question about our teachers' support of such a job. The "immediate defense" service is an individual responsibility to which every music teacher in the country will subscribe. The other job, "serve the future of democracy," is a more complicated situation, in which the individual carries little force singly, but collectively can make a real contribution.

There appears on the horizon, among public school music educators, an almost universal series of questions: "Where are we?" "What have we done?" "Where are we going?" "What are our objectives?" et cetera. In short, there is a great need for an inventory and reevaluation of public school music in its application to the world today and in the future.

No one will deny that we have drifted hopelessly away from those goals which we charted some fifteen or twenty years ago. Even to mention our slogan "Music for Every Child-Every Child for Music," would cause considerable blushing. True, some of those goals were never intended to be reached, and others perhaps were impossible to attain; nevertheless, the fact remains that our professional endeavors have been allowed to be diverted into many unpredicted channels. Fortunately, certain phases of music education-band, choir, orchestrawhich have arisen from this undirected course have reached "Treasure Island" and have been the salvation of public school music since the dark days of '29. They are our greatest assets today. Those precious fields must continue to even greater heights and expansion. However, there is so much that has been left undone in music education that one shudders to think that he or she is a party to such neglect. No one person, city, or state can bring about the needed reforms, but collectively, through our National Conference and all of its affiliations, and with its tremendous power and prestige, public school music can be re-evaluated, its aims restated, and its course recharted. What do you think?

Dr. L. Thomas Hopkins in his recent evaluation of the Eastern Conference stated, "Building skill has always been one of the chief objectives of education, not only in music but in all other subjects. The value of such an objective at the proper time and place no general educator would deny. The difficulty lies in overemphasis, or in considering the skill as an end in itself, and in the process of achieving it through conditioning rather than through integrative learning."²

In most of our secondary schools today, the emphasis is entirely on skill. The music taught in the high school is measured by the proficiency of the band, orchestra, and choir. Skill is an end in itself to the pupil, teacher, and the community. However, to many there seems nothing wrong with that procedure. They argue that if music education did not produce these highly skilled, artistic musical organizations during the last decade, public school music as we know it would not have survived. School Boards, administrators, and communities have been "sold" public school music on the strength of our bands, orchestras, and choirs. This accomplishment must continue. What do you think?

Now the other side of the picture is not so flattering. In order to accomplish this remarkable achievement, we have "hand picked" our material. We have segregated the "knows" from the "don't knows" or "can'ts" and have found ourselves working with a small minority of the high school enrollment. In other words, fifteen per cent of our secondary school students are receiving music, while the eighty-five go wanting. Surely, this is not our conception of music education! What do you think?

Here is what three well-known administrators had to say about this situation in a discussion seminar at the N.E.A. convention at Boston, July 2, 1941. First, Superintendent Frank Cody of the Detroit Public Schools: "Music teachers at the secondary level should do everything in their power to work toward such an organization of the secondary school curriculum that the advantages of music can be enjoyed by a very large proportion of the pupils. I do not think this means getting more people to take music as a full course. I think it means, on the contrary, sharing in the effort to find a better substitute for the old Carnegie unit which has been in existence for the past forty years. As long as the typical student takes four courses of forty-five minutes a day, five days a week, and can get credit only in full units or half units, it seems to me unlikely that there will be much development in music. We need some better organization of credits at the high school level that will permit all students to get a better balanced program."

Second, Hobart Sommers, Principal of Austin High School, Chicago: "The secondary school provides a natural place for the development of all phases of music in the educational life of the student. Although our music programs have reached a high level of excellence, in many places there is still much to be done to interest the rank and file of our students rather than the talented few who can reflect the glory of their teachers. The music program of the American high school, to be effective and real, must increase the percentage of pupils participating."

Last, Allen Y. King, Supervisor of Social Studies, Cleveland Public Schools: "Assembly and community sings should become a larger part of our school and community life than is true in many places today. Normal barriers created by differences in language, customs, tradition and economic status tend to disappear when people join in a common experience in the universal CONTINUED ON PAGE SIXTY-EIGHT

¹ From an editorial, Music Educators Journal, January, 1942, p. 9.

² Address at Atlantic City, May 7, 1941.

Dear Lucy, This Is Strictly Personal

LETTERS TO A BEGINNING MUSIC TEACHER CONTINUED FROM THE FEBRUARY-MARCH ISSUE

RUTH JENKIN

Miss Lucy Nimblefingers Harmony College, Harmony, U. S. A.

Dear Lucy:

NCE UPON A TIME the gods chuckled as they made a boy. They gave him a beautiful body and brains. They said, he will make a perfect pitcher for a smalltown baseball team; he will be the pet of the Main Street quarterbacks; he will be the savior of some hardworking coach whose job has been at stake through lack of material to produce a winning team. And lo, said the gods, this boy will make an honest woman out of some long-suffering English teacher who year after year has been passing athletes, knowing that they probably couldn't distinguish between Alfred, Lord Tennyson and a gerund. Then, in a moment of gleeful insanity, the gods gave this answer to a coach's prayer a golden voice! Thus was instigated the struggle of the modern schoolfor how can there be harmony between music and athletics in a school that boasts of only fourteen boys who can carry a tune-and the boy with the best voice the hero of the home-town holiday, the high school football game. It is not surprising that so many coaches marry music teachers. It is a good way to get even with them.

But Lucy, it is such an uneven battle. To begin with, every boy admires the coach, as he worms his ungrammatical way into the heart of the community by piling up humiliating scores against rival towns that have larger fire trucks and wading pools. Boys' glees are all right for the kids who can't knock out twice their weight on the field of school glory-but for the big fellows? For the big fellows who may have squeaky voices? might as well urge a man to wear sensible clothes in summer! And, my dear, a word of counsel: Don't ever, ever encourage a boy to sing a solo when he is likely to come forward, a poetry of muscle, only to confound his audience with a puny wheeze. No matter how much off-pitch a girl may sing, if she gets a new hair-do and dress for the occasion, her post-performance doubt as to her musical ability will be short-lived, and she will eagerly look forward to the next time. But the boy will wear a "never again" expression long after his pathetic Roses of Picardy has at last slipped from the memory of his fellow members of the basketball squad.

Yes, you are apt to land in a school where all of the boys will enroll for glee club to while away dull study hall hours, but will refuse to appear on a program that keeps them up after nine o'clock before a big game. Or the only tenor will be sent to a track meet for the entire week end before the music contest, when he still hasn't learned the words to his song.

"Little schools can do everything that big schools do."
This sinister slogan has been read into the preamble of the constitution by many a small-town school board, whose chief source of information seems to be the beginning teachers who apply for positions on that plat-

form. And thus the teachers who are hired continue to carry on with enthusiasm the crusade against ignorance and the simple life.

Consider the condition in Score Center, with eighty students and four teachers: the coach (letter in all sports)—teaches history and social science; the English teacher—enthused over the possibilities of the one-act play contest, sure that every child should have some stage experience; the music teacher—out to win every contest or get fired; the principal—teaches math and manual training, soothes parents of overtaxed children, is idealistic in his conception of the duties and privileges of schoolteachers, and wonders how he could make a living for his family if he should lose his job.

These teachers may be quite sane in every way, may even live up to the strict standards of a small-town first impression, but, models though they be, they fail to see anything unreasonable in the sorry plight of the boy who captains the softball team, is president of the senior class and Hi-Y leader, is on the debating team, in the class play, in the one-act play, in the boys' glee and quartet, and plays first trumpet in the band. (Didn't I hear of the school that demanded that music for all basketball games be furnished by the school band, even when the distracted music teacher explained that all the members of the team were also members of the band?)

Now Lucy, you can see what is wrong with this picture. You are a fine teacher, and if you stay in Score Center long enough you will build in your community a deep respect for music. You will choose songs of courage, youth, and love, which your pupils can understand. You will also instill in the minds of the singers the fact that music demands strength—strength of body, mind, and soul. You will guide your community so that it will learn to rely on your judgment-and so that you will have a big audience at your annual concert and make lots of money for the new tennis courts. All this can be done, but it will take years-and right now your important problem is to keep the first baritone from saying, "I must do my typing during the music period today so that I can go out for football after school." (Also, it is very nice to keep from being fired after the first year if you can avoid it!)

That, my dear, is a challenge and a little ethical dirty work will be necessary to meet it. If you have another boy that you can substitute as first baritone, the problem is simple: Just tell John to go to his typing, that you are sorry he is unable to keep up with all of his work. . . . Tommy Jones has a fine voice and this will be his opportunity to get in the quartet. . . . He has never been out of Score County and you are planning a trip to the state capital for the festival this spring. . . . He will enjoy it particularly. Then, so saying, stick to your decision, no matter how green John may turn. If, however, John is your only choice, he will have his cake and eat it, too—unless you are exceedingly brave, or

cowardly, depending on your age and ambition in the profession. If you are cowardly and say, "We can't have a quartet this year because all of the boys spend their spare time jumping up and down, doing silly-looking exercises on the field," your community will feel cheated. And you will cheat yourself. So perhaps it will be just as well to excuse the boy to type. Then get the quartet an invitation to sing at a church banquet. The banquet part of the program is very important as far as the boys are concerned—don't forget the old saw about the way to a man's heart. Sacrifice your lunch hours to give John the rehearsals he missed. Teach the boys a song that has community appeal. If your quartet is a success you will have gained the loyalty of four boys who will unconsciously become your supporters. They can put the coach more gently in his place than you can, and it will be such a subtle action that even the principal will not be aware of it.

The "regular" teachers love a fight between the music and athletic department. It is their just reward for less salary and less notoriety. They can be counted on to take sides, but they often prove to be disloyal on the field of battle. They are instinctively with the losing side, and their opinions change as the battle progresses. For this reason, Lucy, I advise that you seek the confidence and sympathy of no one. Your friends have enough troubles of their own, and the rest will only add to your discomfort by pointing out that you are playing a losing game.

Prove to your boys that the glory of singing a fine song is almost equal to the glory of gaining twenty yards. If you are a real musician, you will turn that new interest into community music appreciation. You need to be a real salesman to compete with the athletic department, but once you have convinced your classes and the town that singing is a real working job and is lots of fun, you have made a place for music in the school. That day will dawn when the coach will come to you and say, "Knock-em-cold Hooligan has been slipping

because of too many rehearsals for the boys' octet. Do you suppose we could plan a schedule so that he can get a little more time off before the big game?" By the time you reach this point, you will have built up such a strong constitution that you probably won't faint.

Fortunately for the small town, the gods sometimes make boys who can do everything, but it is hard on the teachers.

—Ruth

Molto Animato

 $M^{\it olto\ animato}$ —for which I like my own translation: "full speed ahead"—with this I take leave of you for a while.

You have a position. You are expected to do something with it—to cast aside all hindrances and keep a progressive attitude through everything you do. When you are certain that what you want to accomplish is sound, be determined, diplomatic, coy, or scheming in order to have your own way. Someone always gets his way, so try to be that person. Don't give up if one method fails; there are dozens left to try. Throughout your work be kind, considerate, and constructive.

Along with developing a fine sense of pitch, teach your boys and girls to act with assurance and poise. Let them learn to act quickly on last-minute program changes and other emergencies. Train your high school accompanist to play with one hand when the page blows over and flick the music back in place noiselessly with the other. Teach your soloist to think quickly and smoothly when he forgets a phrase. Be interested in the whole outlook of your group on music: it is your business—along with teaching your pupils to understand the beauty of an unbroken phrase.

Be a good teacher. Consider your mistakes, be easy to live with, think—as well as breathe—deeply, be interested enough to study a little, be human enough to laugh (preferably at some other person's joke)—but why mention anything more?

Good luck, Lucy! Molto animato!

-Ruth

EVERY CITIZEN today has two big jobs: to serve the immediate defense needs of his country in any and every way he can best be of use, and to serve the future of democracy by beginning now to strengthen its foundations in his own little cubicle.

The Music Educators National Conference believes that, as an organization, it can best serve both immediate and future cause by continuing with stepped-up vigor its projects designed to generate and fortify unity—in and among the Americas. When taken in all their many facets, the American Unity Through Music project and its subsidiary, the Music for Uniting the Americas program, are broad enough to embrace a large portion of all that it is possible for a professional, voluntary organization such as ours to do, both for the present wartime necessity and the future peacetime rehabilitation of man and reorientation of thinking. Our principal concern, therefore, will be—without losing sight of art for art's sake—to tie in our personal bent and our professional activities with the vastly important behind-the-lines defense. It is not possible to go out to defend a way of living and expect to find it waiting for you when you come back. It is our job to see that it is here for those who come back—not just waiting, but growing in soundness and in practice.

Excerpt from an editorial, Music Educators Journal, January, 1942

The Music Department Also Serves

Excerpts from a Report to the People of Texas

AUGUSTUS D. ZANZIG

In the cause of the National Effort, the Department of Music of the University of Texas has expanded its service-giving facilities. To the augmented scope of its work on the campus, it has added, in coöperation with the University Extension Division, provisions for offering help to communities and to Army and Navy training centers throughout the state. This help has to do with the morale of soldiers and civilians; that is, with planning, leadership, and organization for musical activities that can help serve the social, recreational, and spiritual needs of a people engaged in a total war.

When people sing or play freely together, there is likely to arise among them a feeling of unity and coöperation. In meeting the necessity for universal coöperative effort and for the making of difficult adjustments in the days to come, we shall need not only physical labor, ideas, and information, but also the social attitudes and habits that group singing or playing help to foster.

Social-mindedness is to be gained not only through actual participation in group music, but also through listening to a chorus, orchestra, or band, or to a music festival, that is recognized as being really an expression of the community, and is accepted as such with pride. To the listener, as well as the participant, the faith and courage and well-ordered thoughtfulness of the music may become identified with his fellow-citizens who are performing it, with his own aspirations, and with his community as a whole. It is the community that he hears, and he likes it. And this pride and affection that he feels for his community may be a basic, if not indispensable, factor in the building of an invincible spirit of unity and service in the community, the city, the state, and, finally, throughout the nation.

Furthermore, the principles which we as a people must grasp as the focusing source of our allegiance and war efforts are clarified and intensified by being fitly associated with music. Consider, for example, Ballad for Americans, as well as the old patriotic songs. Through them ideas become ideals, acquiring fuller meaning and becoming charged with a generating emo-

tional power that evokes strong support.

Recognizing the importance of such values in camps and communities throughout the country, the Music Department of the University of Texas gave its services to the town of Brownwood and its neighboring Camp Bowie in planning a community Christmas festival which was taken over and developed by a representative group of citizens and participated in by both soldiers and civilians. In addition, several evenings of simple Christmas festivities and fun were arranged at the camp's Service Club for soldiers obliged to be on duty over the holidays. Direct service has also been given to the people of Temple, where a community chorus has been started and two festive community sings arranged and conducted, with the community chorus as a nucleus and the schools, municipal government, Pastors' Association, merchants, local music club, garden clubs, and newspaper cooperating.

The State Federation of Music Clubs has asked and received guidance in carrying on its program of music in the camps and, through the University's leadership, introduced a good amateur musical contribution to the Rio Grande Valley Midwinter Fair at Harlingen. The State Teachers College for Women, at Denton, has enlisted the University's aid in the planning of its future American Folk Festivals. Counsel has been offered regarding the musical aspects of the Latin-American project connected with La Villita in San Antonio. A number of services have been performed in Austin, including the planning and direction of a community Christmas festival and the leading of com-

munity singing at a large patriotic rally.

A talk on the possible services of music in the present emergency was given before the college music teachers attending the annual meeting of the Texas State Teachers Association. A similar statement was mimeographed and distributed to school superintendents throughout the state, along with a forty-page booklet of suggestions for Christmas celebrations written by a member of the music faculty with a view to serving soldiers as well as civilians. A more searching presentation of the potential ministrations of music and music education in these times was

written for the December issue of the Texas Outlook, journal of the State Teachers Association. Further direct services, as well as publications, are in prospect for the coming months, with special emphasis on helping to develop all-camp and all-community musical activities, projects that are now just beginning.

The Music Department recognizes, also, that the University is itself a community which, with its thousands of young men and women to whom the needs and trials of the war come even closer than to many of their elders, is very needful of the individual and social benefits inherent in community music activities. of course, suggests community singing by the students, and special efforts have been made here in that direction. These have included the mass singing of three thousand students at a University Christmas party, of about six thousand at a convocation called by the president of the University to consider ways in which students might best prepare to serve the nation, and of numerous smaller groups. But there is great immediate value, also, in the singing or playing of the University choruses, symphony orchestra, and band, as well as in listening to them and to the concerts given by faculty members. A recent performance of Haydn's Creation by the chorus and orchestra, with soloists from the music faculty, filled Hogg Memorial Auditorium to over-

The training of young men students in musicianship and conducting is preparing them to serve in morale work, as well as on the battlefield. Ten young men trained by the Music Department have already entered the armed forces and are playing in bands or acting as music assistants to chaplains or morale officers. The Army and Navy need music in connection with their worship services, their special formations and drills, their ceremonials, their everyday marching, and recreation periods. Almost every Army regiment and corresponding division in other branches of the service has its chapel, which is used by several denominations, has an organ, and needs more than one choir. The training given many young women music students at the University is such as should fit them for corresponding kinds of service in

civilian communities.

It is proposed that extracurricular courses in leadership of group singing be offered to both men and women on the campus. Some informal sessions for the purpose have already been held. In a course in leadership of community and recreational music that is to be given during the first summer session at the University, a special provision will enable camp morale officers and their assistants to acquire the training they need for developing suitable musical activities in the camps. They will be permitted to attend the full course or special extra sessions when

they can, without academic credit.

Though upon first glance some of the other work of the Music Department—its classes in composition and appreciation, its instruction to individuals in singing or playing — may seem less important in wartime than in peacetime, careful thinking on the matter is likely to result in the opposite evaluation. We must remember that the morale of any community is comprised of the conglomerate states of mind and heart of its individuals, and that such studies as the foregoing can contribute very importantly to the inner well-being of an individual. It would be well for our whole country in its grave crisis if every individual everywhere were to cultivate some such activity as these music students are engaged in, as a means of maintaining the health and poise of mind and spirit that will keep him ready to serve most effectively and enable him to live as a well-rounded human being even in the midst of an insane world.

Moreover, it is of great importance that the forces which make for full, civilized living be maintained, not only for their immediate values to a people at war, but also for their crucial long-time values in the building of the peace after this war, and, in the meantime, for the mere carrying on of everyday life. We shall need the benefits of music more than ever after the war, and so we shall need men and women who have been trained to make music—to compose, to sing, to play, to conduct. We shall need, also, teachers and leaders who can continue, and carry to still higher accomplishment, the beneficent educative influence of music

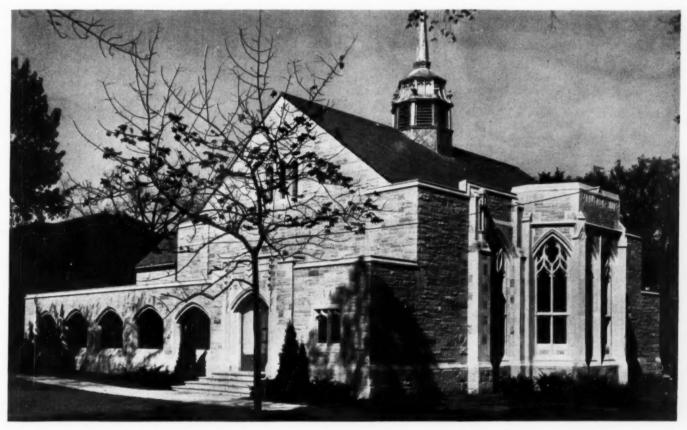
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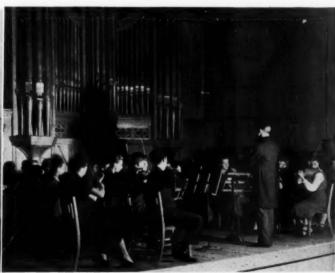
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upon children in school and among responsive people everywhere. And those of us who have learned to sing or play merely for the love of it, and to listen intelligently, will to that extent, at least, be fortunate then, as well as now. For there will be a scarcity of the things that people buy for pleasure and recreation, and a scarcity of money to buy them. We shall have to depend on our own personal resources to a great extent, and then it will be that

we shall call upon music to keep our living full and zestful and wholesome.

All the world will need music then, and since the traditional centers of culture in Europe have lost or submerged their musical heritage, we in America have a double responsibility in carrying forward this universal source of sustenance and renewal of the human spirit.

Do You Know the Words?

C. LLOYD DEFFENBAUGH

The QUESTIONS RAISED and the suggestions offered here are not intended as the prelude to a flurry of flag-waving patriotism, but as a stimulus to a deeper and more sincere patriotism, the patriotism that builds a healthy, dependable solidarity.

Means and devices for the unifying of a people are legion. Not least among them is music, especially patriotic or otherwise national songs. Yet how well do citizens of the United States know the words of their National Anthem, The Star-Spangled Banner, and of their National Hymn, America?

To the music teacher falls the duty of teaching our national songs correctly, together with attempting to develop the proper attitude toward the songs and the nation for which they stand. Do we as teachers know these two songs as well as we should? Just how many stanzas of each should we know? Would the learning of four stanzas of America and three of The Star-Spangled Banner be asking too much of each one of us, and of our students? Answer these questions for yourself.

A great many people make inexcusable careless errors in the words of America. The Star-Spangled Banner suffers less from this fault, but, in one spot, is commonly sung wrong melodically. These mistakes seem to be deeply rooted, suggesting that bad habits were permitted to develop during the early learning period, in school.

It is evidently taken for granted that the members of a group know the songs, if the group as a whole can sing them. This does not necessarily follow. A group might make a fair showing without a single individual knowing all of any stanza. To substantiate this point, give one of your classes an oral or written test on any stanza of either song. If every one of your students is not letter-perfect—and I'd like to hear of a class that is, without some special individualized drilling—now is the time to do something about it. Group singing alone will not guarantee results.

Let us see where the difficult places are in the song America. In the first stanza you will find many people singing "Land of thy Pilgrim's pride" instead of "Land of the Pilgrim's pride." In the second stanza the same error is in pronounced evidence: "Land of thy noble free," instead of "Land of the noble free." The phrase "Of thee I sing," in the first stanza, is often misused or confused with "To Thee we sing," in the fourth stanza.

The next to the last line in each stanza of *The Star-Spangled Banner* is frequently sung wrong, musically. It is the line which, in the first stanza, has the words "O say does that Star-Spangled Banner yet wave." The tune for the words "Banner yet" is written as in A below, but is almost generally sung as in B.



The addition of the extra passing note may not seem a serious error to some people, but it so greatly weakens not only the melody, but the impact of the words, that to serious musicians, and to non-musicians with sensitive ears, it is a bad error. These are only the more common mistakes made in our National Anthem and Hymn. I shall not go into the matter of plain ignorance of words and music.

Every teacher can contribute importantly to American unity by working out a correlated plan of bringing new life and emphasis to the songs of our country. Social-studies classes, for instance, can analyze the historical and ideological significance of the words, out of which will come a much deeper understanding than is possible through occasional — and too often mechanical—singing of them. Art classes can study works illustrating the period of the writing of *The Star-Spangled Banner*, and can create their own conceptions of the background and meaning of the two songs. The possibilities for history, geography, literature, and composition classes are obvious.

So much of our national heritage and unity is bound up in these two songs that everyone should feel it a duty and an honor to know them well. Let's test ourselves and our students to determine whether we know them the way, as functioning citizens, we should. Let's do our part toward seeing that every boy and girl in the schools and colleges of the United States learns these two songs correctly and is able to sing them with thoughtful devotion.

Take the following test yourself. Give it to the students in each of your classes. For the correct wording use any good standard song book.

AMERICA

1	. — country, — of —, Sweet — of —, — thee — —,
	- where fathers ! Land - Pilgrim's -! - ev'ry side, freedom -!
2	. — native —, thee, — of — — free,

THE STAR-SPANGLED BANNER

1.	Oh, -! - you -, by the -'s early -,
	- so - we -'d at the -'s - gleaming
	Whose — and — —, thro' the — fight,
	O'er the — we watch'd — so — ?
	— the —'s — glare, the — — in air,
	Gave - thro' the - that - was - there.
	-,, that Star-Spangled Banner
	O'er the - of the - and the - of the -?

	of the or the and the or the .
3.	-, - be it - when - shall -
	Between their — and — war's —!
	- with - and -, - the heav'n - land
	the that hath and a!
	Then — we —, when — — it — —,
	And this be our —, " "
	- Star-Spangled Banner in - shall -
	O'er the - of the - and the - of the -!

It is important, also, to consider the attitude and stance of our students when they sing our national songs. Do they present a half-interested, droopy sort of appearance, or do they stand erect, with an attitude of pride and sincerity? Look around you at a concert or other public gathering the next time the Anthem or Hymn is sung. Who are the people who look like stalwart, responsible citizens—those who slouch and contribute a spineless mouthing of empty words, or those who stand straight and still and sing out as though they knew the difference between democracy and tyranny?

Shall we who have the opportunity meet the challenge to bolster our country's spiritual defenses by doing something about the singing of its songs?

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Hearing Music, by Theodore M. Finney. [New York: Harcourt, Brace and Company, 1941. School edition, \$2.50; trade, \$3.50. 354 pp.]

court, Brace and Company, 1941. School edition, \$2.50; trade, \$3.50. 354 pp.]

The author of this new book is also the author of the well-known college textbook, "A History of Music." Professor Finney believes that music can be learned and appreciated only by continuous, active contact with it; his point of view is well indicated by his statement that a phonograph and a collection of records serve their purpose to best advantage when they are used until they are worn out. In this respect the author has the same general aim for both books. However, the broad scope of "A History of Music"—by its nature a much more comprehensive work intended for more advanced students—precludes a presentation of materials in great detail, while in "Hearing Music," which will likely be more easily adapted to the needs of the liberal arts elective or of others with a relatively incomplete background, the author has an opportunity to direct an appreciative development by a detailed discussion of typical musical compositions. Professor Finney believes that by this method the student will gain the facility to do independent study of other works in a similar manner.

Preceding the section of the book that is devoted to the study of typical musical compositions, a large amount of preparatory material for such study is given under the following

study of typical musical compositions, a large amount of preparatory material for such study is given under the following chapter headings: The Composer's Materials, Tone-Color, Rhythm, Melodic Line, Simultaneous Melodic Lines, Harmony, Style, Form, The Rondo, The Minuet, The Sonata Form, and Hearing Sonatas. In addition, the student who has been further stimulated by this study to the extent of becoming interested in technical matters, may find material on Musical Fundamentals in the Appendix. This section includes the elements of notation, scales and keys, and the rudiments of harmony. Various books for the interested amateur have been published, each of which advances definite ideas as to the way he may gain a better understanding of the music he hears. One

lished, each of which advances definite ideas as to the way he may gain a better understanding of the music he hears. One may believe that Professor Finney has carefully considered the difficult problem of preparing a work for the student without much musical background, with the plan of taking him as he is and giving him a preparation which may cover ground ranging from the most elementary concepts to the relatively complex experience necessary for intelligent listening to musical sensitivity are necessary for progress, but the problem of maintaining the interest of the inexperienced student by being careful not to break a logical development in his thinking necessitates the inclusion of many minor explanatory details which tates the inclusion of many minor explanatory details which to more sophisticated students might prove to be rather bore-

It may be argued that most students whose experience is so limited as to need study on musical fundamentals would hardly be expected to have the musical imagery or the technic to profit greatly by studying musical examples from a Wagner opera, a Brahms symphony, or a Bach cantata—typical works from the section on Independent Listening—but the book is apparently intended to meet the needs or fill in the experiential gaps of students with varying degrees of ability, the rate and level of progress being dependent on the background, intelligence, talent, and interests of the individual student. In this respect "Hearing Music" provides an organization of materials which many students will welcome; in various situations this book should prove to be a helpful addition to the literature. It may be argued that most students whose experience is so this book should prove to be a helpful addition to the literature. -William S. Larson

From the Hunter's Bow, by Beatrice Edgerly. [New York: G. P. Putnam's Sons, 1942. \$3.50. 491 pp.]

A new "History and Romance of Musical Instruments," from the sea shell to the latest development in electrical music devices. Not a mere recital of the various steps in the creation and perfection of the instruments used in our modern Occidental symphony orchestras, but rather an interesting story of all known instruments of all times and all races—how and why they came to be and how they grew out of and were absorbed into the lives of their discoverers and inventors. Starting with primitive instruments, where "creation follows discovery," Beatrice Edgerly unfolds chapters on instruments of the first early civilizations, the classical periods of Greece and Rome, the Near East and the Orient, the Western World of not too long ago, and finally peeks into the future along the line of progress of electrically produced sound to promise an undiminished variety and change in the instruments on which we play, as still "creation follows discovery."

minished variety and change in the instruments on which we play, as still "creation follows discovery."

One of the foremost women painters in America, Miss Edgerly has illustrated the book generously. The work possesses superior style and organization and undoubtedly is a valuable contribution to our store of knowledge of musical instruments and the periods and places in which they were prominent. Excellent reading for those who want relief from current war-living and reading, though there are reminders of friends and long security and danger, celebrations and mourning in which foes, security and danger, celebrations and mourning, in which relationships, situations, and circumstances musical instruments have always found and will continue to find natural and conspicuous places.

Latin American Music in 1940, by Gilbert Chase. A selected list of publications which appeared on this subject during the year 1940, with evaluative and informative notes on important year 1940, with evaluative and informative notes on important items, reprinted from the Handbook of Latin American Studies for 1940. [Cambridge, Mass.: Harvard University Press, 1941. Price not listed.] This handbook has been prepared under the auspices of the Committee on Latin American Studies of the American Council of Learned Societies, which is a national group of specialists representing the principal fields of the humanities and the social sciences. The purpose of this committee is to stimulate research in the neglected fields of Latin American humanistic studies. A copy of this inexpensive American humanistic studies. A copy of this inexpensive pamphlet, the price of which is not given on the jacket, should be in all of our college libraries.

—Glenn Gildersleeve

Recordings of Latin American Songs and Dances, An Annotated Selected List of Popular and Folk Music, by Gustavo Durán. [Washington, D. C.: Music Division, Pan American Union, 1942. Music Series, No. 3. 30c. 68 pp.]

In furthering its policy of promoting Latin-American music in this country, the Music Division of the Pan American Union has just published a selected, annotated list of recordings of Latin-American songs and dances. This should be of great help to the schools which are interested in familiarizing their students with the music of our sister American republics. The list was prepared by Gustavo Durán, who is associated with the office of the Coördinator of Inter-American Affairs, headed by Nelson A. Rockefeller.

the office of the Coördinator of Inter-American Affairs, headed by Nelson A. Rockefeller.

A special value of the list lies in the fact that the various compositions have been annotated by an expert, and that the selection of the records has been an impartial one. Each of the Latin-American countries is represented by a brief description of its outstanding types of song and dance material, their social and historical background, and their special musical characteristics. The rhythmic patterns employed are frequently illustrated in notation form, and, with the other explanatory matter, should be helpful to all interested in a study of Latin-American music and in commenting on programs in which it is featured. Listings of records follow each type of music discussed.

The list is sponsored by the National Bureau for the Advancement of Music and by the National Bureau for the Advancement of Music and by the National and Inter-American Music Week Committee. A special Inter-American Music Week edition, issued by the latter committee, is available, at 30 cents a copy, at its office at 45 West 45 Street, New York, N. Y. Copies of the regular Pan American Union edition may be obtained directly from the Union or from M.E.N.C. headquarters, 64 E. Jackson Blvd., Chicago.

—G. G.

Bach Chorale Texts, with English Translations and Melodic Index, by Henry S. Drinker. [New York: Printed privately and distributed by Arts Program of the Association of American Colleges. 1941. 105 pp.] Choral directors should have this volume, which is particularly valuable as a source reference, in their libraries. As the title indicates, it provides English translations for the chorale melodies and indicates the use of the melodies in various Bach works.

—George Howerton

BAND

Blue Danube Waltz, by Johann Strauss, arr. by Erik Leidzén. [New York: Carl Fischer, Inc. Standard band, \$3.50; concert, \$5.00; symphonic, \$6.50; condensed conductor's part, 50c; other parts, 30c ea.] The popularity of this number is as great as ever. Taking into consideration that this composition can never ever. Taking into consideration that this composition can never have its maximum appeal without the exquisite tone color of a fine string section, Mr. Leidzén has done everything that is humanly possible to make up for this deficiency in performing it with a wind band. If the Blue Danube must be performed by a band, then one should not hesitate to use this arrangement.

—George S. Howard

Hallelujah Chorus, from "The Messiah," by Handel, arr. by A. Chiaffarelli. [New York: Carl Fischer, Inc. Standard band, \$3.50; concert, \$5.00; symphonic, \$6.50; condensed conductor's part, 50c; other parts, 30c ea.] Nothing need be said concerning the merit of this composition. Its arrangement for band is an excellent addition to band repertoire. It is well scored and can be performed effectively with or without chorus. Scored in the key of D, it presents, from a training angle, a fine opportunity for bandmasters to have their players brush up a bit on some of the sharp keys.

—G. S. H.

"Lads of Wamphray" March, by Percy Grainger. For wind band. [New York: Carl Fischer, Inc. Standard band, \$5.00; concert, \$7.50; symphonic, \$10.50; condensed conductor's part, \$1.25; other parts, 50c ea.] Written and scored in typical Grainger fashion, this composition should be in the library of every band of Class A rating. The number is not only interesting from a performance angle, but educationally it has everything one might desire from this type of composition. Rhythmic problems are not difficult, but call for exactness.

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The composer's notes to the conductor are well worthy of study.

—G. S. H.

Minerva, Dramatic Overture for Band, by N. DeRubertis. [Chicago: H. T. FitzSimons Company. Full band, \$5.00, incl. full score, \$6.50; symphonic, \$7.50 incl. full score, \$9.00; full score, \$2.50; condensed score, 75c; extra parts, 30c ea.] This overture written especially for band is not too difficult for Class B high school bands. It sounds full and rich. Special attention seems to have been given to third and fourth parts. While these parts add to the richness of the chord structures they are not beyond the technical ability of the average players usually assigned to them. Much consideration has been given to instrument ranges. No parts are scored too high for the comfort of the average Class B high school musician. While the composition may be within the ability of Class B organizations, it will be a fine addition to the library of any band. —G. S. H. will be a fine addition to the library of any band.

Waltzing Matilda. Music by Marie Cowan; words by A. B. Paterson. Arr. as march for band by Erik Leidzén; as fox trot for dance orchestra by Jack Mason; also pub. for vocal solo. [New York: Carl Fischer, Inc. Standard band, 75c; symphonic, \$1.50; conductor's score, 20c; other parts, 10c ea.; dance orchestra, 75c; vocal solo, 35c.] Offered as authentic Australian folk music, and subtitled "The Unofficial National Anthem of Australia," this unpretentious work seems to be an Australian equivalent of our cowboy songs. An interesting note on the vocal copies explains the origin of the song and the meanings of several Australian slang expressions which appear in the of several Australian slang expressions which appear in the text.

—Clifford P. Lillya

HARP AND BAND

La Rougette, harp or piano solo with band accomp., by David Bennett. [New York: Mills Music, Inc. Harp or piano solo, incl. conductor's score, \$1.00; standard band, \$3.00; full, \$4.50; symphonic, \$6.00; extra parts, 25c ea.] An excellent opportunity to feature a capable harpist with band accompaniment is offered in this new Bennett composition. The accompaniment is not difficult, and is scored so as not to impede the efforts of the soloist, whose part is replete with delicate nuances, rubatos, and cascading glissandos. The work seems to be a brilliant addition to the modern band's repertoire.

—C. P. L.

WOODWINDS

Affetnoso (Trio for Three Flutes), by Dr. Thomas A. Arne (1710-1778), arr. by Laurence Taylor. (Philadelphia: Oliver Ditson Company, Theodore Presser Co., Distributors. Score and parts, 50c.] The transcription of this 18 century work was effectively done by Laurence Taylor. The composition lies easily for all parts and is slow and singing in nature. It might be classed as of Grade III in difficulty. The musical worth of the number, in addition to its player-interest, makes it worthy of consideration for program and study usage. —George Waln

Badinerie, from Second Suite in B Minor for Flute, Strings, and Continuo, by J. S. Bach. Arranged as quintet for flute, oboe, clarinet, horn, and bassoon by Harry Hirsh. [Philadelphia: Theodore Presser Co., Distributors for Oliver Ditson. Score and parts, 75c.] One misses in this arrangement the delicacy of the strings, which he is used to hearing in the original. It is a bit difficult to tone down the accompanying winds to the the strings, which he is used to hearing in the original. It is a bit difficult to tone down the accompanying winds to enable the solo instrument (flute) to stand out in proper balance With a capable flutist, however, and adequate rehearsal for balance and blend, this charming music becomes very effective. -George Waln

30 Capricen, Op. 107, A "Gradus ad Parnassum" of the Modern Technique (for flute solo), by Sigfrid Karg-Elert. [Boston: The Cundy-Bettoney Co., Inc. Studies for Wind Instruments Series. \$1.50.] These caprices take the classical techniques of Bach, Handel, and Mozart as their starting point and pass rapidly to the style of today. They are meant to serve as technical preparation for the most difficult orchestral works by composers like Strauss, Mahler, Bruckner, etc. The études are graded, but the majority of them are very difficult. —G. W.

Carnival of Venice, Theme and Variations for Clarinet and Piano, by Paul Jeanjean. [New York: Carl Fischer, Inc. 75c.]
This number, which has experienced popularity as a flute and cornet solo, is now available for the clarinetist. It is well adapted to the clarinet and should appeal to the player who is fond of the theme-and-variations type of music. —G. W.

Six Little Duets for Two Plutes, Op. 145-B, by G. Gariboldi. [Boston: The Cundy-Bettoney Co., Inc. Educational Series. 50c.] This publication is the answer to the needs of the director who is seeking good easy flute duets. They are melodious and interesting in both parts.

—G. W.

Six Melodic Duets for Two Plutes, Op. 145-C, by G. Gariboldi. [Boston: The Cundy-Bettoney Co., Inc. Education Series. \$1.00.] These nice duets are of medium to easy grade of difficulty. Each of the two parts is published in Educational Two Duets, Op. 46 (for flute and clarinet), by G. Kummer. [Boston: The Cundy-Bettoney Co., Inc. Educational Series. 75c.] A long favorite of mine in my teaching has been the foreign edition of this Kummer Op. 46. I am especially happy that we now have available an American edition of these two duets. Each is comprised of three movements and the grade of difficulty is about IV.

Twenty-four Exercises for the Flute, Op. 33, by Joachim Andersen. [New York: Carl Fischer, Inc. \$1.50.] This publication is another example of an American publisher making available a group of excellent studies which have been available heretofore only in foreign editions. The same was true of the eighteen studies, Op. 41, of the same composer recently published by G. Schirmer.

In these twenty-four studies, Op. 33, we have all major and minor keys represented in études of medium technical difficulty. Musical phases of technic, dynamics, articulation, and phrasing are stressed. Most flutists are aware that Joachim Andersen was one of the foremost composers of flute studies and that his works are widely used.

—G. W.

works are widely used.

Plute Passages, extracted by T. Conway Brown from the Boosey & Hawkes band and orchestra editions. [New York: Boosey-Hawkes-Belwin, Inc. \$1.00.] Every ambitious flutist, whether he be amateur or professional, should have the opportunity to acquaint himself with the band and orchestra parts to the better known compositions which he may be called upon to play. These passages, extracted by T. Conway Brown, are on the same pattern as those which Mr. Brown has compiled for the clarine and other instruments. Thirty-seven compositions are represented in the volume, and in each one the editing is clear and accurate. It is a fine collection for any flutist.

—G. W.

The Prench Clock, by Franz Bornschein, arr. by Charlet Cellars. Quartet for four flutes. [Philadelphia: Theodore Presser Co. Complete with score, 65c; score, 25c; separate parts, 15c ea.] The title does not accurately describe the content of the music in this light flute arrangement. After playing the number, the members of our ensemble preferred to call it "Children's March." Be that as it may, the arrangement is effective and interesting and makes an attractive encore number. It is very short and of Grade III difficulty.

—G. W.

The Imp, A Whimsical Piece for Mixed Clarinet Quartet, by Robert L. Sanders. [New York: Carl Fischer, Inc. Score and parts, \$1.25; parts, 20c ea.; score, 45c.] I experienced the pleasure of hearing this composition by the talented composer last year, played from the manuscript. The title is thoughtfully chosen and suggests accurately the nature of the piece. It is of medium difficulty and demands accuracy of rhythm. The composition is amusing and delightful. Robert L. Sanders is the well-known dean of the School of Music at Indiana University.

—G. W.

WOODWINDS AND STRINGS

Trio No. 7 (Work 498), by W. A. Mozart. [Boston: The Cundy-Bettoney Co., Inc. Educational Series. Violin, Bb clarinet, viola, and piano; or violin, two Bb clarinets, and piano. \$1.50 ea. arr.] There are two distinct reasons why musicians in the United States should be pleased with this publication. First, because it is now available to all; second, because it has been arranged so that it might be used for two clarinets and piano as well as for the traditional combinations of clarinet, viola, and piano, and for violin, viola, and piano. No doubt some of the color is lost in the two-clarinet arrangement but for the player who is performing the work for a first time the new combination for the two clarinets should be a welcome addition. No one questions the beauty of the composition in its original instrumentation.

—G. W. its original instrumentation.

Trio No. 29 (F. Major), by Joseph Haydn. [Boston: The Cundy-Bettoney Co., Inc. Educational Series. Flute, cello (or bassoon), and piano; or Bb clarinet, cello (or bassoon), and piano. \$1.50 ea. arr.] An effective trio from the traditional strings is hereby made available for four combinations of woodwinds with piano, as well as the original combination of the original violin, cello, and piano. It is a nice work.

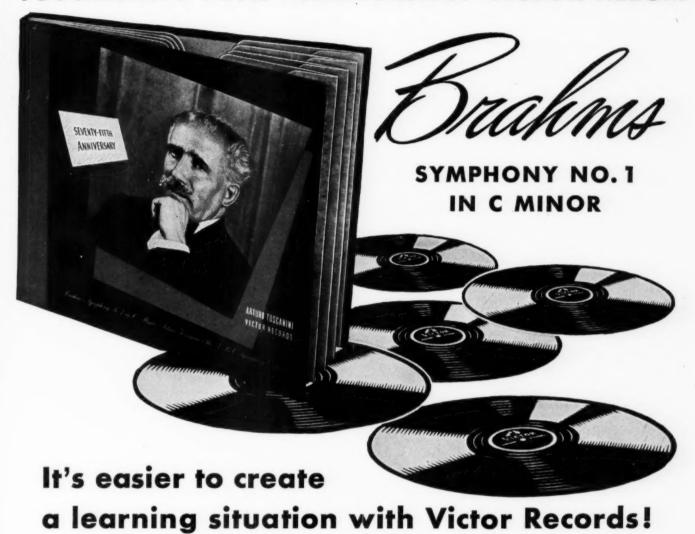
Czardas, by William Raven. Violin and piano. [Providence: Axelrod Publications, Inc., Representatives in U. S. of Parnasse Musical, Canada. 60c.] Technical features: first to third position, except for six measures which use fourth to seventh; some easy triple-stops; regular rhythms, with some easy syncopation; tempos from lento to allegro vivace; rapid single bows. This composition has the variety of tempo and mood characteristic of a Czardas. It should prove to be of particular interest to students of junior high school age.

—Paul Van Bodegraven

Romanza appassionata, by Cecile Chaminade. Violin (or cello) and piano. [Philadelphia: Theodore Presser Co. 75c.] Technical features: first to third position (violin), common 6/8 rhythms, no double-stops, sustained bowing; tempo is andantino; accompaniment, moderately easy. A good number for developing smooth, sustained playing. Not much variety of style.—P. V. B.

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BRASSES

Baritone Passages from Boosey-Hawkes Band Editions, ed. by Conway Brown. [Boosey-Hawkes-Belwin. \$1.00.] Excerpts including the most interesting passages for baritone from forty standard overtures. It is characteristic of Boosey and Hawkes editions for band, to make little concession to the technicalities of the instrument. Most of their publications are in keys which make them as brilliant as the original orchestrations. Good players will find the passages from "Roumanian Rhapsody," "Capriccio Italien," "Scheherazade," etc., worth while and requiring considerable practice. High school to college. Difficult. school to college. Difficult.

MUSIC FOR CHILDREN

The Busy Little Clock, by Helen A. Greim. [Chicago: Clayton F. Summy Co. 30c.] This piece is marked for first or second grades. It is simple, having only single notes in either hand. It is well-fingered, and the notation is easily readable.

—Warren S. Freeman

From a Chinese Tapestry, by Helen A. Greim. [Chicago: Clayton F. Summy Co. 30c.] "From a Chinese Tapestry" is the third number in a series by Helen Greim and is suitable for use by second-grade piano students. It features rather interesting treatment of an Oriental theme, requiring the use of both staccato and legato. —W. S. F.

Salt and Pepper, A Miniature Ballet for Piano Solo, by Addie Seldon Gay. [Chicago: Clayton F. Summy Co. 35c.] A young planist will be attracted to this simple piece because of its clever program. A brief story is given at the beginning and as the various figures which tell the story are presented, a brief description is written in above the staff. Musically, the selection calls for study of accent staccato and pedaling, as well as the use of glissando. This composition will be en-

Singing Games for Children, by Alice P. Hamlin and Margaret G. Guessford. [Cincinnati: The Willis Music Company. No price listed.] Music and play, either separately or in combination, are powerful forces for creating harmony in human relations. The tendency of children to relive experiences through the medium of singing games, which persists even in the midst of today's mechanized forms of culture, is proof of this. School music-teaching might profit by a revival of interest in this wholesome type of social expression. And here terest in this wholesome type of social expression. And here is an uncommonly fine collection of these games, simple to sing and easy to play—as games and as piano pieces. Another of the book's valuable contributions to the teaching service its its inclusion of a goodly number of selections of American origin.—Lilla Belle Pitts

CHORAL MUSIC

A Cappella Frontiers, An Introductory and Progressive Course in A Cappella Choral Singing, by Lewis Henry Horton. [Cincinnati: The Willis Music Co. 75c.] This is a compilation of twenty-one easy, but effective, choral numbers intended to meet the need for good material of the high school chorus with a limited background of choral experience. Starting with rounds and canons, the series progresses through more difficult forms, stressing melodious, and generally contrapuntal, voice parts. The ranges are within easy limits, the tenor, for instance, never going above E.

Folk songs. madrigals, hymns, and community songs are in-

Folk songs, madrigals, hymns, and community songs are included, evidently chosen for their proven popularity. Pedagogical notes on each chorus suggest the method of approach and offer ideas regarding interpretation. -Clara E. Starr

Chappell & Co., Inc., New York

Chappell & Co., Inc., New York

Library of Part Songs for Mixed Voices: A Cornish May Song, by A. M. Goodhart. SATB (chorus or quartet), a cappella. 15c. An attractive part song in the glee style. Moderately easy. Calls for great flexibility and clean-cut diction. Dynamics well marked. Good for practice and for programs by high school groups.

—Anne Grace O'Callaghan Library of Part Songs for Three Female Voices: Shadow March. Words by Robert Louis Stevenson; music by Teresa del Riego, arr. by William Stickles. SSA (chorus or trio), accomp. 15c. Charmingly descriptive setting of the familiar poem. Easy range for young voices; easy reading. Only difficulty will be in matter of intonation in certain half-tone progressions.

—Anne Grace O'Callaghan

Concord Music Publishing Co., Inc., New York

Choral Music Series: Once Upon An April Morn. Old Provençal air, harm. and arr. by Philip Weston; words by James C. Harper, after a Provençal poem. SSA, accomp. 15c. The simplicity of the harmony places this number within the ability of the average high school ensemble. However, the third voice lies consistently low, never above F and more often below than above middle C. A variation in the form of a soprano solo is introduced into the second stanza, with humming accompaniment. The third stanza repeats the first. —Frances Chatburger Wakes.

Conceited (an operatic burlesque). Music by Charles Wake-field Cadman; words by Henrietta Rees. TTBB with solo voices, or quartet alone, accomp. 25c. Here is a nicely written bit of

fun in music for your boys, well but simply harmonized. Solo voices are within easy range, with optional tones for the highest notes in the tenor. If you need a light interlude, look it

Harold Flammer, Inc., New York

Princeton University Series of Choral Music: (1) Recordare (from Mozart's "Requiem"). Arr. by Carter Harman. TTBB, organ accomp. 16c. A powerful number for male voices. Medium-to-difficult. Would be effective only if parts were very well balanced and the voices were capable of sustained tones. A splendid arrangement of Mozart music. (2) Surrexit Pastor, by Palestrina. Ed. by Carter Harman. TTBB, a cappella. 16c. A beautiful arrangement of Palestrina for male voices. Difficult. The "alleluia" at the ending is exceptionally effective.

—Hazel B. Nohavek

Sam Fox Publishing Co., New York

Part Songs Series: (1) Colors. Music by Gustav Klemm; words by Elizabeth Evelyn Moore. SATB, accomp. 15c. The subject of the text is interesting. Highly impressionistic harmony, flowing 6/8 rhythm, and smooth piano accompaniment make this a good, quiet number. It is fairly easy. (2) Forest Hymn. Music by Gustav Klemm; words by Elizabeth Evelyn Moore. SATB, accomp. 15c. Similar in mood to "Colors," but with more depth. Nature and reverence combine with rich color to insure effectiveness. (3) Grace before Bread. Music by Gustav Klemm; words by Elizabeth Evelyn Moore. SATB, a cappella. 15c. A worthy companion to the William Arms Fisher "Grace before Meat," in a field inadequately served. This is a smooth, straightforward number, with a very attractive "Amen" cadence. (4) A Prayer for Life. Music by Gustav Klemm; words by Daniel S. Twohig. SATB, with organ or piano accomp. 15c. This number is definitely religious, with a text influenced by the Lord's Prayer. Easy in range and technical requirements, it is in the American church-anthem style. A change to compound rhythm gives a good sense of intensification; in the second half (5). Year, Coad Lard. style. A change to compound rhythm gives a good sense of intensification in the second half. (5) Yes! Good Lord (spiritual). Ed. and arr. by J. Henry Francis. SATB, piano accomp. ad lib. Arr. for use as solo; as solo (Leader) with chorus; with or without Exhorter (sometimes called "Shouter"). 15c. A good setting of one of the more trivial Negro religious songs. The intent is religious expression, but the audience will probably titter.

—Charles M. Dennis

Galaxy Music Corporation, New York

Two Songs of Praise from "Savonarola," by Mario Castelnuovo-Tedesco: (1) Lo, the Messiah. Words by Lucrezia Tornabuoni de Medici, English version by Lois E. Neupert. SSA, accomp. 16c. A "major" song, appropriate for any occasion as well as for Christmas. Melodic and with frequent rhythmical changes. Triumphal close. Needs good accompanist. (2) Mary, Star of the Sea. Words by Girolamo Savonarola, English version by Lois E. Neupert. SSA, accomp. 16c. A fit companion piece to the preceding. Accompaniment very atmospheric. Voice parts easy. —George F. Strickling

Folk Songs and Old Melodies of Many Lands Series: I Wish I Were Where Helen Lies (Scottish folk melody). Freely arr. by Alfred Whitehead. TTBB, a cappella. 15c. Glee clubs will enjoy this quiet Scottish song, which has been well arranged. A few G's for top tenors.

—G. F. S.

Choruses for Women's Voices Series: The Twenty-third Psalm. Music by Anton Dvorak, Op. 99, No. 4, choral ver-sion by A. Walter Kramer; vocal part adapted to Biblical text by George Calhoun. SSA, piano or organ accomp. 10c.

G. F. Handel Series: Thanks Be to Thee. Arr. and English paraphrase by Channing Lefebvre. TTBB, accomp. 15c. Special accomp. for piano and organ available. A free-flowing song like the "Largo," with a top tenor that never rises above. Average group can sing it.

Hamilton S. Gordon, Inc., Edward B. Marks Music Corp., Selling Agent, N. Y.

Two Sacred Songs for Mixed Chorus by W. A. Mozart (hith-Two Sacred Songs for Mixed Chorus by W. A. Mozart (hitherto unpublished): (1) Jehovah Reigns Forever. Ed. by Felix Guenther and C. A. Rosenthal; English lyrics by Gabriel Fontrier. SATB; organ ad lib. 15c. (2) O Lamb of God. Ed. by Felix Guenther and C. A. Rosenthal; English lyrics by Gabriel Fontrier. SATB; organ ad lib. 15c. These two numbers, entitled Sacred Songs, might better bear the title of Hymns; the music is of the simplest, and has almost none of the charm we have come to associate with Mozart. They might be of use to a choral group of limited abilities, or a small church choir. This reviewer fails to understand how the publisher found enough for Messrs. Guenther, Rosenthal, and Fontrier to do on these short selections.

—E. Bevington Blakeslee

H. W. Gray Co., Inc., New York, Agents for Novello & Co., Ltd., London

The Gray Anthem Books, No. 12: General Anthem Book, compiled by John Holler. For mixed voices. Set 1, 75c.

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text. Though some of the better known selections, including Send Out Thy Spirit, by Schuetky, have been arranged in a more simple form than has been used extensively by high school choirs throughout the United States, the book contains numbers which would challenge the ability of any good church choir. This bargain for the choir director represents a 50 per cent saving over purposing the authors correctly. cent saving over purchasing the anthems separately. -

Hall & McCreary Company, Chicago

Choral Octavos — Treble Voices: (1) Be Thou with Me. Music by Ferdinand Hiller, arr. by W. B. Olds; English text by Olds. SSA, accomp. 12c. A piece showing sincere artistry and deep feeling of reverence. Not difficult. (2) Chillun. Music by Thaddeus J. Kropczynski; words by Charles R. Hawman. SSA with soprano solo, a cappella. 15c. In modern radio idiom. Soprano solo with humming accompaniment. Middle contrasting part has several low Ab's and G's for alto. (3) Dona Nobis Pacem (traditional canon), arr. by Harry Robert Wilson. Three treble voices, a cappella. 20c. A lovely old canon, strict in form, with a simple text. (4) Lisette (18 century French bergerette). Arrangement and English text by Franz Bornschein. SSA, accomp. 15c. French and English text. Accompanied. Easy voice range for all parts. (5) A Morning in Spring. Music by George F. McKay; words by William Wordsworth. SSA, a cappella. 15c. A very refreshing number. Starts in form of a round. Sopranos' high note is A. Good climax. (6) The Scissors Grinder. Music and words by Mercedes Navarro Cameron. SSA, accomp. 18c. A novelty number with accompaniment. Quite effective. (7) Sky Fairies. Music and words by W. B. Olds. SSA, accomp. 15c. A light, airy chorus with an appropriate accompaniment. Good encore. (8) Vesper Song. Music and words by Robert S. Lowrance, Jr. SSA, a cappella. 15c. Quiet and sustained. Much could be done in the interpretation of this number. Effective humming section in middle part. Easy ranges for all voices. (9) The Water Wells Cooly. Music by Morris Hutchins Ruger; words by Ted Robins. SSA, accomp. 18c. A beautiful, flowing composition with a judicial touch of modern harmonies in accompaniment and voice parts. Highly recommended.

—Francis H. Diers

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Selected Octavo Series: (1) Canzonet (humming chorus). Music by John W. Word. SATB, a cappella. 15c. Interesting harmonies; smooth and effective. Medium difficulty. (2) The Carol of the Sheep-fold (French, 16 century). Freely arr. by Alfred H. Johnson; words by Virginia Grant Collins. SATB, a cappella. 15c. Pleasing Christmas song. Text too sectarian for general use. Medium difficulty. (3) Cradle Song of the Virgin, by Stainer, arr. by Charles Grayson. SSA, accomp. 10c. Very short. For seventh or eighth grade unchanged voices. Easy. (4) May, the Maiden. Music by Don Malin; words by Sidney Lanier. SATB, a cappella. 12c. Also pub. for SSA, TTBB. Tuneful, light. Range good. Easy. (5) My Ships at Sea. Music by Palmer Clark; words by Ernest McGaffey. SAB, accomp. 15c. For seventh or eighth grade. Text on page 4 should read "yet in my dreams show every mast and rope." (6) My Spring Bouquet. Music by Alfred H. Johnson; words by Virginia Grant Collins. SATB, a cappella. 10c. Tuneful. Easy to sing for all but bass, which lies very low. (7) Noel, Noel. Music by Gevaert, arr. by Charles Grayson; English version by Frederick Mercer. SSA, accomp. 10c. May be combined with

TTBB arr. as mixed chorus. A fine song. Has a minor strain. Interesting, although unison parts are thin. It would have been better to have harmonized the accompaniment where voices are in unison. (8) Rise Up, Shepherd and Follow (Christmas Negro spiritual), harm. and arr. by James R. Gillette. SATB, with piano or organ accomp. 10c. Smooth and reverent, with plaintive beauty. Range good. Singable and easy. (9) Send out Thy Light, by Gounod, arr. and ed. by A. R. Lamont. SA, accomp. 10c. This arrangement does not always use the color tones of the chord in the vocal score. Harmonization of measures 13 and 14, page 2, and measure 16, page 3, is not satisfying. Measure 14, page 3, is incorrect. (10) The Shining Hours. Music by Charles Wakefield Cadman; words by Nelle Richmond Eberhart. SATB, accomp. 15c. Light, tuneful. Is the G-natural in the accompaniment against the G-flat in alto, in measure 3, page 2, inentional?

—F. Edna Davis -F. Edna Davis

Mills Music, Inc., New York

Mills Music, Inc., New York

Mills Choral Edition: (1) Ask for the Old Paths. Music by R. Nathaniel Dett; text, Jeremiah 6:16. SATB with tenor solo, a cappella. 16c. Effective tenor solo at the beginning, with four-part accompaniment, followed by contrapuntal passage with interesting rhythmic patterns; quiet ending that is very much in keeping with the text. (2) Heavenly Union (spiritual). Transc. in part after the singing of Mrs. James F. Wright, Ghent, Norfolk, Va., by R. Nathaniel Dett. SATB with baritone or tenor solo, a cappella. 20c. Initial solo supported by four-part humming choir. Effective use of triplets. An unusually lovely number, well suited to a choir that can do medium-to-difficult material. (3) When I Survey the Wondrous Cross. Music by R. Nathaniel Dett; words by Isaac Watts (1674-1748). SSAA, a cappella, 16c. An anthem suitable for use by college girls' glee clubs. This would make a highly desirable program number. Difficult.—Hazel B. Nohavek

G. Schirmer, Inc., New York

Montclair A Cappella Choir Series: The Lord's Prayer. Music by Carl F. Mueller. SSAATTBB, a cappella. 15c. A fine setting, requiring low alto and bass voices for effectiveness; other voice parts within normal range. Excellent for the well-developed choir.

—H. T.

M. Witmark & Sons, New York

Choral Library Series: (1) The Cossack's Farewell. Ukrainian folk song transc. by Gregory Stone; English version by Milton Pascal. SATB, TTBB, a cappella. 18c ea. A vigorous folk melody presented in several interesting harmonic variations and with fine dramatic possibilities in interpretation. In TTBB arrangement, melody usually in first tenor, ranging not above F. Good concert material for high school glee clubs. SATB arrangement not reviewed. (2) Don't Go, Gritziu! Ukrainian folk song transc. by Gregory Stone; English version by Milton Pascal. SSA, SATB, a cappella. 15c, 16c, resp. Of the familiar Ukrainian type. In minor mode, with a gay melody and a humorous touch. Better for mixed voices than in the SSA arrangement. Moderately difficult. (3) Roumanian Dance Song. Transc. by Gregory Stone; English version by Milton Pascal. SATB, a cappella. 16c. Sprightly melody with a tra-la-la accompaniment and refrain. Humorous story. Interesting parts. Fine and enjoyable for high school groups. Moderately difficult.

—Anne Grace O'Callaghan

Music for American Unity

Supplementing the Report of the Committee on American Unity Through Music, Published in September-October, November-December, and February-March Journals.

Khačampa (War Dance). Peruvian Inca melody arranged for flute and piano by M. Béclard D'Harcourt. [New York: G. Ricordi & Co., Inc. 60c.] No musician would consider this composition as having much depth. The melody is supported by a strongly accented rhythm which recalls the grotesque war dances one sometimes sees in the movies in connection with native tribes of Africa. I hasten to add in defense of the piece, however, that the performer will gain in rhythmic feeling what however, that the performer will gain in rhythmic feeling what he may lose in melodic beauty.

Pasña pitaĉi (Maiden's Dance Place). Peruvian Inca melody, arranged for flute and piano by M. Béclard D'Harcourt. [New York: G. Ricordi & Co., Inc. 60c.] True, this composition is very different from the usual flute solo we are accustomed to hearing. As is the case with much of the South American music, one hears a strong, pronounced rhythm, often in almost monotonous repetition. There is delicacy and freshness in this monotonous repetition. There is delicacy and iresiness in this short number which, added to the repeated rhythmical pattern—G. W make it delightful.

Philippine March, by Fabian Lopez, arr. by George Drumm. [New York: Carl Fischer, Inc. Standard band, \$1.90; symphonic, \$1.75; conductor's score, 20c; other parts, 10c ea.] Well-arranged march in 6/8 time. Not difficult. Worthy of a place in —G. S. H.

Canciones Tipicas, by Irma Labastille. [New York: Silver Burdett Company, 1941. 72c. 42 pp.] This is a collection of nineteen Latin-American songs, ten of which are taken from

Silver Burdett's "Music Highways and Byways." Most of the songs are unison or SA. One is SSA, and one, SAB. Effective accompaniments for all the songs are included. A dozen appropriate photographs add to the attractiveness of the pamphlet. Significant information about each song is included. A dramatic sequence entitled "Under the Southern Stars," containing script and directions for staging, dancing, and costuming, is available, making possible the public presentation of these songs in a unified full-length program. The collection is best suited to junior high pupils.

—Glenn Gildersleeve

The Song of America, An Historical Pageant for Mixed Voices. Music by H. Alexander Matthews; text compiled and written by Walter Raiguel. Orchestra or piano accomp. [Philadelphia: Theodore Presser Co., Distributors for Oliver Ditson delphia: Theodore Presser Co., Distributors for Oliver Ditson Company, \$1.00. Stage manager's guide and orchestra parts may be rented from the publisher.] This work, which takes an hour and a quarter to perform in its entirety, consists of six episodes: The Indian; The First Settlers; People of Many Lands Who Came to America to Find New Hope and New Freedom (Irish, Welsh, Scotch, Swedish, French, Norwegian, German, Italian, and Dutch); The Declaration of Independence; The War Between the States; Finale.

The work has been prepared for use in two different ways: first as an elaborate pageant making use of two parretors are

first, as an elaborate pageant making use of two narrators, an orchestra, a chorus, and various costume groups, with simple stage properties; second, simply as a story told by two narrators, with a chorus and piano accompaniment, omitting stage properties and costume groups. One of the unique features is

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that the composer has set the continuity to a musical score throughout, excerpts from which are usable in other programs, when it is not desired to give this work in its entirety. The Finale, "Call to America," is published separately for baritone solo and chorus of men's voices.

Any teacher who is preparing a patriotic program or pageant will find this work profitably suggestive and full of much excellent music.

Harold Plammer, Inc., New York

Secular Choral Series: Gay Fiesta. Mexican folk song transc. by M. L. Tejada, arr. by Wallingford Riegger; words by Rhoda Newton. SA, SSA, accomp. 15c ea. Published in coöperation with the Music Division, Pan American Union. An attractive selection, almost off the beaten track, that is reminiscent of the Italian operetta tune so much in vogue in Mexico during the lest helf of the pinetenth century. Worthy of serious conlast half of the nineteenth century. Worthy of serious consideration, if the teacher is looking for numbers characteristic of the Latin Americans. Text lacks originality—all about siestas, flestas, stars, your bright eyes, light heart, and castanets.

T. B. Harms Company, New York

Choral Publications: Abe Lincoln Had Just One Country. Music by Jerome Kern, arr. by William Stickles; words by Oscar Hammerstein, II, and Otto Harbach. Two-part chorus or SSA, accomp. 15c ea. Tune of popular appeal. Words typical of present-day popular song. Unless group reads well, this reviewer questions the value of learning a number of this type in parts.

—G. G. in parts.

J. Pischer & Bro., New York

Patriotic Anthems from the State Papers of Great Americans, by Harvey Gaul: Lincoln Prays after the Battle of Bull Run. SSAATTBB with soprano solo, a cappella. 16c. A superbeight-part selection. The splendid text is appropriate for present day patriotic services, historical episodes, or for church use. Highly recommended for advanced high school or college —G. G.

Compositions by Gustav Klemm: Sing On! Sing On! (My Land Forevermore). Music by Gustav Klemm; words by Adele Marie Shaw. SATB, accomp. 15c. Here is a good singable tune,

with a national subject, that could be used to advantage by a large four-part chorus at a patriotic mass meeting. The tenor is within the range of the alto-tenor boy. Shifting of the melody to the tenor, short solos, varied entrances, all add to the interest of what might otherwise be commonplace. A strong accompaniment holds the song together.

—F. C.

G. Schirmer, Inc., New York

Octavo: (1) Our Land, America! Words and music by Munro Octavo: (1) Our Land, America! Words and music by Munro Jefferson. Unison, accomp., or SATB, with piano accomp. ad lib. 10c. A very short (20 measures), but quite superior, number, both as to text and setting. (2) Song of Freedom. Music by John Alden Carpenter; words by Morris H. Martin. Unison piano or organ accomp. 10c. Meaningful text appropriately set to music. Worthy of serious consideration for assembly or unison use in elementary and junior high classes. —G. G.

The Willis Music Co., Cincinnati

The Willis Music Co., Cincinnati

Songs of the Americas Series: (1) The Eric Canal (American folk song). Choral setting by Bryceson Treharne. TB, accomp. 12c. New arrangement of familiar American folk song. Catchy rhythm. Boys will like it. Easy. (2) In Southern Climes (folk song of Latin America). Choral setting by Bryceson Treharne; words by Wayne Norman. TTB, accomp. 12c. Melodic line interchanges. Range within limits of high school voices. Flowing accompaniment. Easy. (3) Joshua Fit de Battle ob Jericho (Negro spiritual). Choral setting by Bryceson Treharne. TB, accomp. 12c. An easy and effective arrangement of a well-known spiritual. Cleverly written piano accompaniment adds interest. This number has definite student and audience appeal. (4) 'Neath Sunny Skies (folk song of the Philippines). Choral setting and text adaptation by Bryceson Treharne. SSA, accomp. 15c. Characteristic folk melody with strong melodic and rhythmic appeal. Melody mostly in second soprano. Good number for senior high girls. Not difficult. Interesting accompaniment. (5) Night on the Water (folk song of Central America). Choral setting and text adaptation by Bryceson Treharne. SA, accomp. 12c. A delightful melodic number typical of our southern neighbors. Contrasting middle section with melody shifted to alto voice. Excellent for elementary and junior high glee clubs.

—Wilbert Hitchner

Music of the Other American Republics

Published with the Coöperation of the Music Division of the

This list represents one of the practical accomplishments of the Music for Uniting the Americas program, in which the M.E.N.C. has been engaged for more than a year. It is the result of the research and editorial project initiated by Charles Seeger, Chief of the Music Division of the Pan American Union. In this project a committee of music educators served as consultants. Through the cooperation of various publishers an outstanding selection of authentic instrumental and vocal music of Latin America, including both art and folk forms, is now being made available. Two of the compositions here listed are reviewed in this issue. Other reviews and further listings will appear from time to time.

MIXED CHORUS

- A Cierto Galán su Dama, 17th century melody, arr. by J. T. Wilkes (Argentina). Boston: C. C. Birchard & Co.
- Don Pedro, a quien los crueles, 17th century melody, arr. by J. T. Wilkes (Argentina). Boston: C. C. Birchard & Co.

 Pardos ojos de mis ojos, 17th century melody, arr. by J. T. Wilkes (Argentina). Boston: C. C. Birchard & Co.
- Malograda fuentecilla, 17th century melody, arr. by J. T. Wilkes (Argentina). Boston: C. C. Birchard & Co.
- No bei querio eso, vidit'ay, by J. T. Wilkes (Argentina). New York: Sam Fox Publishing Co.
- Arboles Verdes, by J. T. Wilkes (Argentina). New York: Sam Fox Publishing Co.
- Cantiga de Ninar, by Francisco Mignone (Brazil). Chicago: Clayton F. Summy Co.

TWO-PART

- O Sino da Egrejinha, by Barrozo Netto (Brazil). Chicago: Clayton F. Summy Co.
- Canon Sem Palavras, by Barrozo Netto (Brazil). Chicago: Clayton F. Summy Co.

MEN'S CHORUS

Día de fiesta, by F. Peyrallo (Uruguay). Boston: Boston Music Co.

GIRLS' CHORUS

- O Ferreiro, by Barrozo Netto (Brazil). Chicago: Clayton F. Summy
- Gay Fiesta (originally "Corrido del sol"), folk tune, choral arrangement by W. Riegger; accompaniment by M. Lerdo de Tejada (Mexico). New York: Harold Flammer, Inc.
- O baile na flor, by Alberto Nepomuceno (Brazil). New York: Carl Fischer, Inc.

BAND

- March, "3 de Febrero," by Simeón Roncal (Bolivia), arr. by Carl Frangkiser. New York: Boosey-Hawkes-Belwin, Inc.
- Symphony in G Minor, first movement, by Alberto Nepomuceno (Brazil), arr. by N. DeRubertis. New York: Carl Fischer, Inc.

- El condor pasa, by Daniel A. Robles (Peru), arr. by Paul Yoder. New York: Edward B. Marks Music Corp.
- A Casinha Pequenina, folk tune (Brazil), arr. by Carl Buchman. New York: Mercury Music Corp.
- El son de la luna, by José Quesada O. (Costa Rica), arr. by Angel del Busto. Providence, R. I.: Axelrod Publications, Inc.

 Mi ñata, by José Quesada O. (Costa Rica), arr. by Angel del Busto. Providence, R. I.: Axelrod Publications, Inc.
- Dansa Brasileira, by J. Octaviano (Brazil), arr. by Erik Leidzén. New York: Broadcast Music, Inc. Batuque Fantasia, by J. Octaviano (Brazil), arr. by Phillip Lang. New York: Mills Music Co.
- La Canción del Quilko, by Adrian Patiño (Bolivia), arr. by David Bennett. New York: Sam Fox Publishing Co.

ORCHESTRA

- A Casinha Pequenina, folk tune (Brazil), arr. by Felix Guenther. New York: Mercury Music Corp. Batuque, by O. L. Fernandez (Brazil). New York: G. Ricordi & Co. (Score and parts for rental only.)

WIND QUINTET

Quintet for wind instruments, by O. L. Fernandez (Brazil). New York: Associated Music Publishers, Inc.

MIXED CLARINET QUARTET

Two Folk Tunes for mixed clarinet quartet (Peru), collected by M. Béclard D'Harcourt, arr. by David Bennett: Harawi (love song), Baile (dance). New York: G. Ricordi & Co.

B-FLAT CLARINET QUARTET

Suite, folk tunes (Peru), collected by M. Béclard D'Harcourt, arr. by David Bennett: (1) Zas Vlan. (2) Pasña Pitaci. (3) Khacampa. (4) Baile de los danzantes. New York: G. Ricordi & Co.

BASSOON SOLO

Toada, by Francisco Braga (Brazil). Boston: Cundy-Bettoney Co.

FLUTE SOLO

York: G. Ricordi & Co.

Pasña Pitaci, folk tune (Peru), arr. by M. Béclard D'Harcourt. New York: G. Ricordi & Co.

Pasña Pitaci, folk tune (Peru), arr. by M. Béclard D'Harcourt. New York: G. Ricordi & Co.

SONG BOOKS

Canciones Panamericanas (Songs of the Western Hemisphere). 27 songs. New York: Silver Burdett Company. The Latin American Song Book. 73 songs. New York: Ginn & Co.

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State, Regional and National News

Indiana Music Educators Association

At state-wide meeting in Indianapolis February 13, the organization of Indiana Music Educators Association was com-pleted by representatives of the follow-ing organizations: In-and-About Indianapolis School Music Club; Indiana State Teachers Association, Music Section; In-diana State Choral Festival Association; Central and Southern Indiana School Band and Orchestra Association; North-ern Indiana School Band, Orchestra, and Vocal Association. Presidents of these organizations and chairmen of the music sections of the North Central, North-eastern, Northwestern, and Southwestern eastern, Northwestern, and Southwestern Indiana Teachers Associations, together with the five officers named below, constitute the executive board of I.M.E.A. President—Will H. Bryant, Terre Haute; First Vice-president—Thelma Sines, Logansport (Ind. State Teachers Assoc.); Second Vice-president—Ralph Wright, Indianapolis; Secretary—Harold Rogers, Valparaiso; Treasurer—Vernon Spaulding, Crawfordsville (Central and Southern Ind. School Band and Orchestra); Executive Board—Samuel Burns, Bloomington; Paul Hamilton, Indianapolis (In-Executive Board—Samuel Burns, Bloomington; Paul Hamilton, Indianapolis (Inand-About Indianapolis); Richard Hertiz, Elkhart (North Central Ind. Teachers Assoc.); Dorothy Lee, Gary (Northwestern Ind. Teachers Assoc.); Wesley Shepard, Evansville (Central and Southern Ind. School Band and Orchestra, vice-pres.); Melva Shull, Elkhart (Ind. State Choral Festival Assoc.); Delmar Weesner, Huntington (Northern Ind. School Band and Orchestra Assoc.); Robert Welty, Columbia (Northeastern Ind. Teachers Assoc.).

Spring festivals will be held through-

Spring festivals will be held through-out Indiana in April and May; state festival, October 23, Indianapolis.

Wyoming Choral and Instrumental Directors Association

▲ State music festivals have been discontinued for the duration of the war because of transportation difficulties and the financial problems occasioned by the emergency. The board of directors has emergency. The board of directors has approved the plan of selecting an all-state band and all-state chorus and awarding appropriate insignia in recognition of effort put forth in anticipation of membership in the state festival

groups this spring. It is planned to select the usual 80-piece concert band and 200-voice mixed chorus. Communities are urged to hold local festivals as American unity and morale-building

East-Central District: As an added feature of the district music festival in Torrington, April 16-18, an all-district band of 70 or 80 players will be chosen from applications submitted by members from applications submitted by members of participating groups. The band will give a concert Saturday evening, April 18, under the direction of the instrumental adjudicator, August Molzer of Denver, Colo. Vocal adjudicator is George Gunn, University of Wyoming; festival chairman, Dan Davis.

Big Horn Basin District: High school music festival: April 23-25, Cody. Dis-trict president, Merle Prugh. —Archie O. Wheeler, President

Kentucky Music Educators Association

At a meeting of the board of control, February 14, the following vice-presidents were elected: Band—Chester Travelstead, Lexington; Vocal—Paul Ferren, elstead, Lexington; Vocal—Paul Ferren, Hardinsburg; Orchestra — Frederic Rarres, Newport. Members of the board of control are, in addition to the officers already named: Mrs. Harlowe Dean, Secretary, Lexington; Jack Levi, Covington; Alexander Capurso, Lexington; Mrs. Esther G. McNeill, Covington; W. C. Reeves, West Liberty; Lewis H. Horton, Morehead: Jape Hendren, Alva: Morris Reeves, West Liberty; Lewis H. Horton, Morehead; Jane Hendren, Alva; Morris Carter, Mayfield; Robert E. Layman, Okolona; Mrs. Nelle Gooch Travelstead, Bowling Green; Mrs. Meriel Harris, Somerset; Dean Dawdy, Madisonville; Mrs. Roger W. Wilson, Jenkins. Committee chairmen are: Finance—Mrs. Ruth Stallings, Winchester; Membership—Dean Dowby; Publicity—Mrs. Esther G. McNeill: Platform—Mrs. Harlowe Dean McNeill; Platform—Mrs. Harlowe Dean.
Acting president is Chester Travelstead.
The new president will be elected at the annual meeting in Louisville in April.
—Chester Travelstead

Arizona School Music Educators Association

Mrs. Harlowe Dean

Helen Dill of California-Western Music Educators Conference met with members of A.S.M.E.A. in Phoenix, January 31, and in Tucson, February 1 and 2. —George C. Wilson, President

Allinois Music Educators Association

Allinois Music Educators Association is in the process of organization and of affiliation with the M.E.N.C. The Association will include representatives of the Illinois School Band Association, Illinois School Orchestra Association, Illinois School Vocal Association, Illinois High School Association, Illinois Grade School Band Association, universities, colleges, high schools, and elementary schools throughout the state. An organization meeting will be held at the Milwaukee convention of the M.E.N.C.

—Traugott Rohner -Traugott Rohner

Washington Music Educators

▲ Washington Music Educators Association, Washington Music Teachers Association, and Inland Empire Education Association will hold joint conventions in Spokane, April 8-10. This is the first state convention of W.M.E.A., organized in March 1941. I.E.E.A. is a regional organization representing four states of the Northwest, Washington, Oregon, Montana, and Idaho. W.M.E.A. has invited the other state music associations of the region to participate. Tentative program plans include talks by Stuart Chase, Louis Untermeyer, President Myrtle Hooper Dahl of the National Edtion. Washington Music Teachers Asso-Chase, Louis Untermeyer, President Myrtle Hooper Dahl of the National Education Association, and President Ernest Melby of Montana University. Bernard Mieger of Walla Walla will be in charge of elementary music demonstrations; Wallace Hannah of Vancouver, band demonstrations and clinics; Wayne S. Hertz of Ellensburg, vocal music; Ruby Graber of Spokane, creative operetta demonstrations.

ative operetta demonstrations.

Pearl A. Wanamaker, State Superintendent of Public Instruction, has appointed a State Music Commission to survey music education needs and act as an advisory board. Of the seventeen members of the Commission, twelve are active in the M.E.N.C. and its affiliate, W.M.E.A.: Robert A. Choate, Spokane, President, W.M.E.A.: Wayne S. Hertz, Ellensburg, Member-at-Large, Region One Board of Control; Louis Wersen, Tacoma, President, National School Orchestra Association; Maud L. Williams, Bellingham, President, State Federation of Music Clubs; Eleanor Scott, Wenatchee, President, Washington Music President. Washington chee, President, Washington Music Teachers Association: Herbert T. Norris, Pullman; Carl Paige Wood, Seattle: Esther Bienfang, Walla Walla; William Lloyd Rowles, Cheney; Ethel Henson, Seattle; Mrs. Stella Collier, Walla Walla; Nils Boson, Bellingham.

-W.M.E.A. Bulletin

Colorado Music Educators Association

A Spring Music Educators Association

A Spring Music Festival of Colorado
Choral Directors Association, a division
of C.M.E.A., will be held April 14-27.
Orville J. Borchers of Kansas State
Teachers College, Emporia, Kan., will be
vocal critic April 14 through 18; Noble
Cain of Chicago will serve April 20
through 27.
Katharun Bandar Fort Colling hea

Katharyn Bauder, Fort Collins, has been elected president. Other officers and board members remain as listed in Janu-ary issue. —Harry L. Hay, Secretary

Maryland Music Educators Association

▲ Only spring meeting was held March 14, jointly with National Capital In-and-About Music Club. Speakers were Ernest G. Hesser, Director of Music Education, Baltimore Public Schools, and Major Harold W. Kent, Educational Lialson Officer, War Department.

—Frances Jackman Civis, Secretary



NEW YORK STATE SCHOOL MUSIC ASSOCIATION OFFICERS AND EXECUTIVE COMMITTEE

Seated, left to right: Arthur R. Goranson, Jamestown, Past President; Robert Grant, East Aurora, Vice-president (orchestra); Dean L. Harrington, Hornell, President; E. L. Freeman, Syracuse, Vice-president (band); Frederic Fay Swift, Ilion, Secretary-Treasurer. Standing (Executive Committee members): Maurice C. Whitney, Hudson Falls; F. Colwell Conklin, Larchmont; Donald Chartier, Hudson Falls; Rose Morgan, Randolph; Frank Jetter, Amsterdam; Helen Hogan, Barker; Paul M. King, Snyder; Ebba Goranson, Jamestown; George Christopher, Port Washington; Paul Herrington, Bolton Landing. Leonard Stine, Kingston, Vice-president (vocal), and Samuel Spurbeck, Potsdam, member of Executive Committee, do not appear in the picture.



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Kansas Music Educators

▲ Notes from Kansas Music Review, of-ficial monthly publication of Kansas Music Educators Association: Defense stamp concert of Chanute High School Music Educators Association: Defense stamp concert of Chanute High School Band, February 11, netted a sale of \$750 in stamps, with admission selling for one defense stamp. Albert Brown and Warren Edmundson, directors of band and chorus respectively, say: "There are 150,000 music departments in the U. S. A. If each of them would try this idea they should average \$500, and that would mean \$75,000,000 worth of stamps just as a starter, and of course most of the purchasers would then go ahead and finish their books, so there is no telling to how much one little thing might amount." . . "America Sings," program of Humboldt High School vocal groups, used living historical tableaux introduced by a reader as background to American music. Originally given in January, the program was repeated by request in February. . . Hutchinson Junior College Choir of 56 voices, on Music and American Youth broadcast March 15, featured Kansas composers Thurlow Lieurance, Albert D. Schmutz, Noble Cain, Dale Ascher Jacobus. . . Recent check of K.M.E.A. records reveals a total of 305 members. members.

West Virginia Music Educators Association

▲ Magdalene Servais, chairman of the All-State Chorus, announces that George F. Strickling of Cleveland, Ohio, will direct the chorus at the clinic, which meets in Huntington in November. John Brisbane, chairman of the All-State Orchestra, has engaged Pierre Henrotte as conductor. conductor.

The southern division of the County Music Directors will meet with the music teachers of the southern part of the state at Bluefield, April 18. Chairman Regina Caulfield of the County Directors has arranged a program dealing with problems which have come up in each division of the school system. Questions will be dealt with in open forum.

Georgia Music Education Association

*Georgia Music Education Association was co-sponsor with Georgia Federation of Music Clubs of the concert on February 7 by the All-State High School Orchestra and Junior String Ensemble, presented by the Music Department of the Atlanta Public Schools. Proceeds of these annual concerts go to a National Music Comp. Scholership Fund Music Camp Scholarship Fund.

Connecticut Music Educators Association

A Orchestra Contest-Festival: March 27, East Haven High School; Clarence Grimes, Hamden, chairman; Alma Stoddard, Darien, and Wilhelmina Strandberg, East Haven, committee members. Chorus Contest-Festival; April 24, East Hartford; Doris Raynor, East Hartford, chairman; Herbert France, University of Connecticut and James D. Price Hart Connecticut, and James D. Price, Hart-ford, committee members. Band Contest-Festival: May 8, Norwich; Albert Dorr, Mystic, chairman; Howard T. Pierce, New London, and Fred Mirliani, New Britain, committee members. -C.M.E.A. Bulletin

Pennsylvania School Music Association

A Notes from P.S.M.A. News: Southeastern District Band plays at Pottstown March 28, with Bruce C. Beach and H. Edward Pike as guest festival conductors. . . Erik Leidzén guest-conducts Southwestern District Band March 27-28 at Latrobe. . . Central District Band plays at Blossburg April 16-18. . . . Eastern District Band, at Lehighton March 27-28. . . All-State Band Festival is May 14-16 at Millvale, with Stanley Fleming in charge. . . "Since patriotism is not merely an intellectual state Pennsylvania School Music Association val is May 14-16 at Millvale, with Stanley Fleming in charge. . . "Since patriotism is not merely an intellectual state of mind, but one which finds sustenance in the heart as well, music must now take its rightful place as the greatest emotional force in our curricula. . . . Educators have been prone at times to ridicule Plato's attitude toward music, on the grounds that art is of a spiritual rather than utilitarian nature. But now, more than ever, the spiritual health of our country is a utility of greater import than many of the more material ones. . ." editorializes Edmund Dawes, Supervisor of Music of Haverford Townones. . . . " editorializes Edmund Lawes, Supervisor of Music of Haverford Town-ship Elementary Schools, in February —P.S.M.A. News

Texas Music Educators Association

▲ Officers, 1942-43 (to take office in June): President — Charles Eskridge, Lubbock; Chairmen—Carl Cochran, Marlin (band); R. T. Bynum, Abilene (orchestra); J. Campbell Wray, Austin (choral).

Convention-clinic was held at Galveston, February 12-14, for band, orchestra, chorus. The theme was unity through

Contests will be held as usual in eight of the nine state regions, in April. Texas units will not take part in the national competition-festivals this year, but will engage, instead, in an aggressive local program of concerts, parades, festivals, and other types of public appearances.

-Lyle Skinner, President



KENTUCKY MUSIC EDUCATORS ASSOCIATION BOARD OF CONTROL

Members of the Board of Control photographed at a meeting at the University of Kentucky, Lexington, on February 14, 1942, are, left to right: Frederick Karres, Newport; Paul Ferren, Hardinsburg; Jack Levi, Covington; Mrs. Harlowe Dean, Lexington, acting president at the time of the meeting; Alexander Capurso, Lexington; Chester Travelstead, Lexington, present acting president; Mrs. Esther G. McNeill, Covington; W. C. Reeves, West Liberty; Lewis H. Horton, Morehead; Jane Hendren, Alva. For names of members not in photograph, and of officers, see page 50.

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My Maryland March—Panella
National Salute March—St. Clair
Intro. Star Spangled Banner
Navy Day March—Wendland
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California-Western Music Educators
Conference

A General. A Music Education Forum under the direction of the California-Western Division, was held February 25 as part of American Association of School Administrators annual convention in San Francisco. Forum speakers were Helen C. Dill, President, California-Western; Dean E. W. Jacobsen, School of Education, University of Pittsburgh; Mrs. Gertrude Fisher, Director of Music, Long Beach; Superintendent Milton C. Potter, Milwaukee, Wis.; Vincent A. Hiden, Vice-president, California - We stern; Superintendent Willis A. Sutton, Atlanta, Ga.; Virginia Short, Stockton (Calif.) High School. Forum theme was "The School Music Program—Today and Tomorrow." Mrs. Georgia D. Bliss directed her Longfellow Elementary School Orchestra (Berkeley) in a concert demonstration. About 250 music educators and administrators attended. On February 22, the San Francisco Public Schools gave a program of Pan American music for the Administrators Convention.

—Charles S. Hayward, President, Bay District.

-Charles S. Hayward, President, Bay

Vocal Affairs Committee, 1942-43:
North Coast District—Ruth Carroll,
Arcata (vocal); Reuben D. Tuttle, Willits (orchestra); William B. Crane,
Ferndale (band). Northern—no data.
Central—Mrs. Lyllis Lundkvist, Fresno
(vocal); Elwyn Schwartz, Kingsbury
(orchestra); Harold Burt, Bakersfield
(band). Central Coast—Gertrude Lowe,
Salinas (vocal); Franklin A. Young,
Monterey (orchestra); Harold Bartlett,
Carmel (band). Bay—Sylvia Garrison,
Oakland (vocal); Leon A. Jenkins, San
Jose (orchestra); Kenneth Dodson,
Martinez (band). Southern—Mildred
Hughes, Hollywood (vocal); George
Wright, Beverly Hills (orchestra); Donald Rowe, Los Angeles (band). Arizona
—Eldon Ardrey, Flagstaff (vocal); Robert B. Lyon, Tempe (orchestra); Evan
A. Madsen, Thatcher (band). Nevada—
Felton Hickman, Reno (vocal); Opal
Miller, Lovelock (orchestra); Darrell
Winters, Sparks (band). Utah—Ellis
Johnson, Manti (vocal); Armont Willardsen, Salt Lake City (orchestra);
E. N. Williams, Price (band).
—Helen C. Dill, President, C.-W.M.E.C.

Central District. Season's second clinic was held in Hanford, February 14. Following the opening program, in which Jacob Wiens directed the Hanford High School Band, two separate sections were held: Alfred Rageth, Turlock High School, demonstrated rehearsal procedure of high school bands; Mrs. Lyllis Lundkvist, Fresno State College, told of music experiences in a unit of study on China, assisted by Mrs. Phyllis Henfling, College Campus Elementary School, Fresno. Helen Kazato, piano instructor at Fresno State College, gave a demonstration on the approach and development of piano study in elementary school. Chester Hayden, Delano High School, used six of his students in a demonstration of how to organize and train new students to sing. Orral Luke, Lemoore High School, spoke on the use of musical aptitude tests.

—Donald K. Brooks, Second Vice-pres-

-Donald K. Brooks, Second Vice-president.

Bay District. Next Bay District Con-ference will be held in Santa Rosa, April 11. The meeting will feature various phases of music education as carried on in the northern counties of the district.

-Charles S. Hayward, President

California School Band and Orchestra Association

▲ Southern District Festival: April 17-18, Compton Junior College, Compton; Carl G. Lindgren, Long Beach, chair-man; Selmer Ostlie, host.

-Holace Metcalf, President

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California School Band, Orchestra, and Chorus Association

A Central District. Fourth Annual Music

A Central District. Fourth Annual Music Festival; April 17-18, Reedley. Central District officers and directors: President—Loren Douglas, Madera; Vicepresident—Carl Minor, Fresno; Secretary-Treasurer — Bernard Woods, Madera; Directors—Gus Forsblad, Delano; Jack Parlier, Bakersfield; Beverly Lambourn, Bakersfield; Norman Zech, Reedley.—Loren Douglas -Loren Douglas

Department of Music, New Jersey Education Association

Arthur Brandenburg is chairman of the Vocal and Instrumental Solo and Ensemble Contest, April 25, Elizabeth. Mabel E. Bray is chairman of Seventh Annual All-State High School Choral Festival, May 16, Trenton.

Festival, May 16, Trenton.

The Friday night concert at the Fourth New Jersey State Band Forum, February 12-13, was attended by 1,500 music educators, school administrators, parents, and friends. President Arthur E. Ward, in his first official message to the organization, stressed unity of purpose in building and maintaining morale.

—J. Frederick Muller, Vice-president

Western Wisconsin Music Pestival Association

▲ Officers for 1942-43: President-A Officers for 1942-43: President—Frank Smith, Galesville; Secretary — Thomas Annett, La Crosse; Treasurer — D. R. Wartinbee, La Crosse; Chairmen—Arnold Jendrick, Arcadia (massed bands); J. R. Jorgenson, Black River Falls (massed orchestra); Harold Youngberg, La Crosse (massed chorus); La Verne Oligny, Ettrick (band day); Arthur S. Peterson, West Salem (choral and orchestral day). —Thomas Annett

Illinois Junior College Music Educators Council

▲ Solo competitions: May 9, North Park College, Chicago; for voice, strings, brasses, reeds, percussion, composition. Ensemble Competitions: November, same location same location.

Officers: Chairman — John H. Barabash, Chicago; Secretary - Treasurer — Alexander M. Harley, Park Ridge; Vocal Committee—Erhardt Bergstrasser, Chicago; C. E. Olson, Chicago; A. Zimmerman, Joliet; String Committee—Alexander M. Harley; Henry Sopkin, Chicago; Ebba Sundstrum, Chicago; Wind and Percussion Committee — Lee W. Peterson, La Saile; John H. Barabash; Clarence Dissinger, La Grange; Piano and Organ Committee—Esther Goetz Gilliland, Chicago; Samuel Burkholder, Chicago; Composition and Arranging Committee—Robert Gomer Jones, Chicago.

—John H. Barabash Officers: Chairman - John H. Bara-

Rhode Island Music Educators

Association

▲ Ennis Davis will speak at the April 14 meeting at the Music Mansion in Provi-dence; Natalie Southard is in charge of program arrangements.

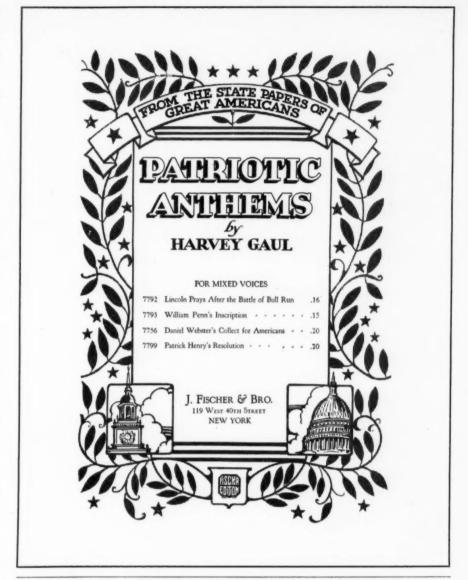
June 2 meeting will be a dinner at Fawtucket Golf Club. Gertrude Mahan is program chairman and Helen S. Leavitt will speak. New officers will be elected at this meeting.

R.I.M.E.A. again will sponsor the annual concert of the All-State High School Chorus and Orchestra, to be held March 28 at Providence. Walter Butterfield will conduct the chorus; George Chase, the orchestra. —Elsie S. Bruce, President

Southwest Idaho Music Educators Association

▲ Music festival: April 23-25, Nampa. Three clinics have been held, with an average of 100 participants each: band, January 10, Nampa; choral, February 7, Boise; orchestra, February 21, Caldwell.

—Ruth Corder, Secretary



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Ohio Music Education Association

A West District. High School Vocal Competitions: March 14, Wittenberg College, Springfield. High School Instrumental Competitions: March 21, Wittenberg College. Junior High School Music Festival: April 11, Coldwater. Western Ohio Band Festival: May 8, Greenville.

East District. High School Band, Orchestra, and Choral Competitions: Classes A-AA, March 21, Bellaire; Classes B-BB, April 11, Bridgeport; Classes C-CC, April 11, Cadiz. High School Solo and Ensemble Competitions: Classes B and C, March 21, New Concord; Class A, April 11. The following resolution, adopted January 25, expresses the policy of the East District Board of Control with regard to the holding of contests this year:

"The Board of Control of the East Dis-

"The Board of Control of the East District of the Ohio Music Education Association hereby resolves that due to the existing world conditions some changes in the spring music competitions be effected;

"Be it resolved, That the Grade School Contest be eliminated for the year 1942. While this contest is considered very important educationally, its suspension this year will cause the least interruption of the student's welfare;

the student's welfare;
"Be it resolved, That the High School
Contest be continued this year for the
following reasons: (1) In most instances,
extensive preparations have been made
toward contest participation. (2) Due
to the lack of time, a practical plan of
a substitute activity can not be intelligently worked out. (3) The board feels
that the proven cultural motivation afforded by these contests is needed by
students of this age group as a steadying influence, especially during war
time;

"Be it also resolved, That individual schools are to determine the advisability of entering the contest because existing conditions affect different schools in different ways. The board recommends that no school be criticized for failing to enter the contest for the above reasons."

Morthwest District. High School Choral Contest: March 21, Bluffton College; Russell Lantz, chairman. High School Instrumental and Vocal Solo and Ensemble Contest: April 11, Ohio Northern University, Ada; Hayden Owens, chairman. High School Band Contest: April 18, Bowling Green State University; Earl Smith, chairman.

North Central District. Elementary Contest: March 7, Tiffin High School; John Wherry, chairman. High School Instrumental and Vocal Solo and Ensemble Contest: March 21, Oberlin College; George Waln, chairman. High School Band and Chorus Competitions: April 11, Fremont; Walter Sells, chairman.

Northeast District. Elementary Band Orchestra, Chorus, Solo, and Ensemble Contest: West Section, March 14, Wooster; Stanley Davis, chairman; East Section, March 21, McDonald; Glenn U. Phillips, chairman. High School Band, Orchestra, and Chorus Contest: April 10-11, Kent State University; Roy D. Metcalf, chairman. High School Vocal and Instrumental Solo and Ensemble Contest: April 18, Berea; Cecil W. Munk, chairman.

Central District. High School Instrumental Contest: March 14, Ohio Wesleyan University; Charles J. Tesar, chairman. High School Vocal Contest: March 21, Capitol University; Ellis E. Snyder. chairman.

Southwest District. High School Solo and Ensemble Contest: March 20, Miami University; A. D. Lekvold, chairman. High School Band, Orchestra, and Chorus Contest; March 21, Miami University, A. D. Lekvold, chairman.

Southeast District. High School Solo and Ensemble Contest: March 20,

Athens; Floyd Prince, chairman. High School Band and Chorus Contest: March 21, Athens; Floyd Prince, chairman. No elementary contest this year.

Greater Cleveland. Solo and Ensemble Contest: March 13-14.

State. High School Chorus Finals: April 24. High School Band Finals: April 25. High School Solo and En-semble Finals: Class A, May 8; Classes B and C, May 9. All events at Ohio State University, Columbus; Eugene J.

Weigel, chairman.

Next issue of Triad will inaugurate
a new service in the listing of school
music broadcasts. Donald Morrison of Oberlin Conservatory, reappointed radio chairman, will compile the data.

North Dakota

North Dakota

A State High School Music Contest Finals: April 30-May 1, University of North Dakota, Grand Forks. Judges: Instrumental—Alvin R. Edgar, Ames, Iowa; Vocal—Herman F. Smith, Milwaukee, Wis. John E. Howard and John A. Page, chairman and executive secretary respectively of North Dakota State High School Music Contest Committee, are in charge of arrangements; both may be addressed at the university.

— John E. Howard

-John E. Howard

Montana Music Educators Association

▲ Music festivals: Kalispell, April 4; Lewistown, April 11; Havre, Glendive, and Billings, May 9. Jean Todd, Lewistown, has been ap-

Jean Todd, Lev pointed secretary. -Edmund P. Sedivy, President

South Dakota High School Music Association

AW. R. Colton of the University of South Dakota, Vermillion, was re-elected president; Harold S. Freeman, Mobridge, was re-elected vice-president; R. L. Sny-der, Leola, was re-elected secretary-

The seven state-regional contests will be completed by April 25. Many of the Division I winners will attend the Na-tional School Music Competition-Festival of Region Two in May (see Region Two).

—R. L. Snyder

North Carolina Contest-Pestival Association

Association

A District contests will be handled in the usual manner, with all solo, small ensemble, and large group events listed. All solo and small ensemble events, with the exception of piano solo, will have their finals in the district contests, a device which will reduce the necessary amount of travel by privately-owned automobiles. The North Carolina Contest-Festival will be held April 14-17. The choral festival will be run off as usual, with two choruses, A and B-C, preparing a program under two different leaders on April 14 and 15. Orchestras are scheduled for April 16, bands for April 17. Band parade and maneuvers, and massed band activities, will be as usual.

—H. Hugh Altvater, Director

In-and-About Quad-City Music Educators Club

(East Moline, Moline, Rock Island, Illinois; Davenport, Iowa)

A Next meeting will be in Davenport sometime in National and Inter-American Music Week (May 3-10). Tentative program plans include music by Davenport school groups. Rock Island school groups furnished the music for the February meeting, at which Mrs. W. Paul McCaffree spoke on rural school music.

—Ivadell Swindler, President

In-and-About Cleveland Music Educators Club

▲ Officers, elected in February: President—Jacob E. Hines, East Cleveland; Secretary - Treasurer — Emily Lawrey, Cleveland (re-elected).

—Russell V. Morgan

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▲ Upper Peninsula State Finals: A Upper Peninsula State Finals: Or-chestra and Orchestral-Instrument Solo-Ensemble Festival, April 25, Marquette; Band and Band-Instrument Solo-Ensem-ble Festival, Escanaba (for date inquire of Chairman R. P. Bowers, Escanaba). Chairman of orchestral event is Roy Williams, Marquette. General chairman is T. Ray Uhlinger, Iron Mountain.

Lower Peninsula State Finals (except Lower Pennsula State Finals (except Detroit): Solo and Ensemble Festival, April 24, Edward D. Cooley, Williamston, chairman; Band and Orchestra Festival, April 25, Paul L. Rainier, Adrian, chairman; marching band chairman is Mac E. Carr, River Rouge. Both festivals of University of Michigan April 25 tivals at University of Michigan, Ann

City of Detroit Festival: address in-quiries to District 11 chairman, John R. Phelps, 1228 Clynn St., Detroit. —M.S.B.O.A. Journal

In-and-About Chicago Music Educators Club

Next meeting will take place April 11, ▲ Next meeting will take place April 11, the day preceding Chicago's Pan American Week, or April 18, last day of the week. A Pan American program is being arranged. Dinner will be in a restaurant specializing in authentic Latin-American food. Tentative plans include, as special guests, Ernest Lecointe, Acting Consul of Bolivia, and Ernst Schwarz, Director of the Pan-American Good Neighbor Forum; the showing by John W. Beattie of the motion pictures taken by him and Louis Woodson Curtis in South America last summer; the in South America last summer; the presentation of Latin-American songs and dances by a group of Mexican school children.

-Margaret F. Pouk, President

(Idaho, Montana, Oregon, Washington)

A National School Music Competition-Festivals will be held in five areas: Spokane, Wash., May 8-9, Robert A. Choate, chairman; Eugene, Ore., May 15-16, John Stehn, chairman; Seattle, Wash., May 22-23, Walter Welke, chairman; Butte, Mont. (tentative), dates to be announced; Billings, Mont. (tentative), dates to be announced; H. E. Hamper of Anaconda, Mont., has been authorized to organize the last two contest areas. Although the individual sectional contests will be relatively small, a larger total participation than ever before is anticipated as a result of having five contest points.

—Wallace H. Hannah, Chairman

Region Two (Iowa, Minnesota, North Dakota, South Dakota, Wisconsin)

A National School Music Competition-Festival: May 14-15, Aberdeen, S. D., and Duluth, Minn. Judges: Band—John H. Barabash, Mark H. Hindsley, Don Lentz, Clarence E. Sawhill, Russell Wiley; Orchestra—T. Frank Coulter, George Dasch, N. DeRubertis, Thor Johnson, David Mattern, James Robert-son; Vocal—Ada Bicking, Lytton Davis, Dean E. Douglass, Catharine E. Strouse.

Region Four

(Connecticut, Delaware, Maine, Massa-chusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont)

Vermont)

A National School Music CompetitionFestival: May 22-23, Syracuse; solo and
ensemble events, May 22; band, marching band, orchestra, choir, May 23. Deadline for entries, May 8. Adjudicators:
Band—Harold Bachman, University of
Chicago; Orchestra—Howard Hanson,
Eastman School of Music, Rochester;
Choir—Peter Wilhousky, Assistant Director of Music, New York City. All
solo and ensemble events listed in the
1942 Manual will be scheduled, including
student conducting and baton twirling.

Entry applications and information may be obtained from Jesse Lillywhite, 175 Elm St., Southampton, N. Y.

Jesse Lillywhite, Secretary

Region Five

▲ National School Music Competition-Festival: May 8-9, University of South-ern California, Los Angeles; Lester Schroeder, chairman; P. C. Conn, host.

Region Six

(New Mexico, Oklahoma, Texas)

(New Mexico, Oklahoma, Texas)

AOklahoma Division. The Sub-Board of Control of Region Six, on February 13, passed the following motion:

"Since the present emergency caused by World War II has brought about a situation in the schools of Oklahoma whereby transportation of students any situation in the schools of Okiahoma whereby transportation of students any distance, and especially long distances, is becoming increasingly difficult, and economic pressure upon individuals and groups is demanding great financial sacrifice on the part of all citizens of the United States for the purpose of an 'ALL OUT' campaign for victory; "Since it should be our purpose as music educators to 'Keep Them Singing' in our schools, communities, state, and nation, in order to help maintain a morale befitting a democracy; "Since we firmly believe that music contest-festivals provide desirable social experiences for students and teachers and have a unique place in our school music program by supplying means of keeping students interested in music as an art and as a means of desirable emotional expression; and

an art and as a means of desirable emotional expression; and
"Since the Executive Board of the Oklahoma Music Educators Association has seen fit to recommend that no Region VI, Oklahoma Division, Competition-Festivals be held in 1942, but that the various State District Music Conthe various State-District Music Contests of Oklahoma be held in any manner the Chairman of each such contest may see fit, hoping thus to provide for the participation of the greatest possible number of schools and individuals in the state and under the existing circum-

stances;
"It is hereby moved that this Board declare that no Regional Contests will be held in Oklahoma in 1942 and that the Board provide for immediate and state-wide publicity of this action."
—Wyatt C. Freeman, Secretary

Begion Seven

(Alabama, Arkansas, Kentucky, Louisi-ana, Mississippi, Tennessee)

ana, Mississippi, Tennessee)

• Officers, elected in January: Chairman—
Addison Wall, Fort Smith, Ark.; Vicechairmen—Alvin Benner, Shreveport,
La. (band); Simon Kooyman, Clarksdale,
Miss. (orchestra); Alton O'Steen, Montgomery, Ala. (vocal); Secretary-Treasurer—Roger Dollarhide, Grenada, Miss.;
Librarian—Walter C. Minniear, Monroe,
La. Acting national committeemen (music selection): Band—Alvin Benner: Orsic selection): Band—Alvin Benner; Or-chestra — David C. Killian, Shreveport, La.; Vocal—James Monroe, Shreveport,

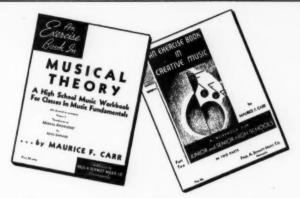
National School Music Competition-Festivals: May 15-16, Baton Rouge, La., and Nashville, Tenn. Chairmen: J. S. Fischer, 2546 Hundred Oaks Ave., Baton Rouge, and Irving Wolfe, George Pea-body College, Nashville.—Addison Wall

Region Nine

(Eastern Colorado, Kansas, Missouri, Nebraska)

Nebraska)

A National School Music Competition-Festival: May 8-9, Omaha, Neb. Solo and small ensemble events only will be held. After surveying a large group of representative schools in the four states concerned, the Regional Board decided that it would be unwise to try to hold the large group events, due largely to transportation difficulties. All sessions will be held in the daytime. The festival program originally scheduled for Friday night will not be held. Class B schools will appear on May 8, Class A and C, on May 9. Deadline for entries is April 28. Festival Manager: Lytton S. Davis, 605 City Hall, Omaha.



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addition to any program. F. B. \$2.00, S. B. \$3.75.

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On Various Topics

On the Development of String Playing

THERE HAS BEEN "a great hue and cry through the land" by music educators regarding the so-called appalling state of string work in the country today. There is no doubt that other interests have influenced the music program in the grades and secondary schools to the detriment of the string and orchestral program. It seems pretty well substantiated that unless something radical is done by music educators, the excellent tradition of orchestral playing and the brilliant start which was made at the beginning of the state contests idea will have been set back for some years to come.

Up to the present time, the charges against the string teacher have been directed to his lack of promotional enthusiasm and to his inability to overlook deficiencies in the playing of groups of strings because of his perfectionist attitude, his general complacency with regard to the group as a whole, and his exclusive interest in those students with outstanding natural ability, or at least interesting potentialities. None of these charges may be true of any single group of teachers, nor can they be directed against any of those people whose pioneering work in the field of school orchestras has been notable. It seems to me, however, that there may be some justification for such

Recent articles, while deploring the present state of affairs in string work and giving various reasons for it, have not prescribed a solution. It seems apparent that natural stimulation of string playing and teaching can come only from those people who are specialists in the field, providing they will be willing to spend a great deal of time outside of their normal activities with the thought of developing a great future for string music and, of course, for the orchestra in our educational processes. The writer wishes to cite the following particular experience for the consideration of those in a position to carry on such work in some similar form, with the ultimate object of awakening string interest.

In Alliance, Nebraska, on January 10 and 11 of this year, the Western Ne-braska String Clinic Orchestra was started. The program included rehearsals and performance of a string orchestra of sixty-five players, and, on the evening preceding the final concert, demonstrations by the University of Nebraska faculty trio and solos by its individual members. Vallette Hill of Alliance, Julius Cochran of Sidney, James Johnson of Scottsbluff, and Roy Peterson of Chad-ron, all pooled their respective schools' string ensemble talent to make this program one of a very fine order.

The enthusiasm and the receptive attitude of players, teachers, and audiences, were such as not only to fortify this writer's own enthusiasm, but to make the prospect of future organizations of this kind a definite probability. I submit then, that, given some acceptable talent, given some performance by other professional groups of strings, or recitals by professionals in conjunction with such clinics or festivals, and, finally, given all manner of encouragement by those people en-gaged in school music whose major in-terest is string work, we shall not be faced by a continuance of the situation that admittedly we do find prevalent to-day. In other words, if the teacher will play for the string students, if the students can go to another community and engage in a stimulating musical experience, if they can have their social good times, if they can be helped to advance in their playing, if they can be given personal encouragement by our string specialists, we shall never have to concern



REGION TEN BOARD OF CONTROL

Officers and members of the board of directors photographed at a recent meeting: seated, left to right—A. L. Gifford, Idaho Falls, Idaho, Chairman; Ernest Bloom, Kemmerer, Wyo., Secretary-Treasurer; W. H. Terry, Hyrum, Utah, Vice-chairman (Band); Blaine Blonquist, Lyman, Wyo., Director; J. L. Terry, Morgan, Utah, Director; Lloyd Hillyer, Montrose, Colo., Vice-chairman (Vocal); standing—H. L. Fawson, Pocatello, Idaho, Vice-chairman (Orchestra); John Stacey, Bountiful, Utah, Director; Bert Christensen, Twin Falls, Idaho, Director; Goodsel Slocum, Grand Junction, Colo. Not in picture: H. M. Flick, Marion Jacobs, Charles Parker.

ourselves with *deploring* the status of the string program in the schools. Instead, we can spend our concern on choosing the most proficient way to develop a program that needs *shaping* rather than revising.

-EMANUEL WISHNOW, Associate Professor of Violin and Ensemble and Director of the University Orchestra, University of Nebraska, Lincoln.

Music for Uniting the Americas

[From the Jornal do Commercio, Rio de Janeiro, Brazil, January 14, 1942, in the section entitled "In the World of Music." Translated for the JOURNAL by Gustavo Durán of the Pan American Union, Washington, D. C.]

The North American educators Louis Woodson Curtis and John W. Beattie, of Los Angeles and Chicago, respectively, were here last winter as official representatives of the Music Educators National Conference, the music department of the National Education Association of the United States.

There was favorable comment in our educational circles on their lecture given in the auditorium of the Brazilian Press Association, illustrated with magnificent colored motion pictures of music education life in the United States.

Now I have received the November

Now I have received the November number of *Music Educators Journal*, official organ of the Music Educators National Conference, which was kindly sent me by the chief of the Music Division of the Pan American Union, Mr. Charles Seeger.

In this article, the professors begin the report on their pilgrimage through Latin America, the purpose of which was the following: "(1) to investigate music activities in the social and educational life of some of the republics of South America; (2) to study and collect regional and artistic music, for eventual use in the schools of the United States; (3) to make known to musicians and educators in South America the music activities of the educational program in the United States; (4) to furnish chosen cultural centers in South America with some collections of materials for vocal and instrumental studies such as are used in the United States; (5) to stimulate interest in music as one of the means of promoting friendly interchange of ideas and materials among the countries of North and South America."

Colombia was the subject of the first comments of Professors Curtis and Beattie in the *Music Educators Journal*. A brief review is given of conditions in the education field in Colombia as it relates to music.

There is an item on the National Conservatory of Music, a department of the National University. "Conservatory" is the traditional name of high-grade music schools. Here we are experimenting with the designation "Instituto," which is neither generic nor expressive, and, more recently, with "Escola" in an endeavor to classify under one name the different schools of the University of Brazil. I still hope for a return to the old name "Conservatório." The Conservatory in Bogotá at present has an instructor in Dalcroze Eurythmics, directed by a Swiss pupil of Dalcroze. It is thus easy to understand the inclusion of this course in the curriculum of the Conservatory. In the setup of our Instituto there is provision for a course in the Dalcroze method, but, because a competent instructor could not be found, this course has never functioned, and it is just as well so. It

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would have been worse if, as is often the case, someone had been appointed who, after appointment, would have had to familiarize himself with the subject.

familiarize himself with the subject.

After referring to the National Symphony Orchestra, of which we had detailed news through Maestro Oscar Lorenzo Fernandez, who had the honor of conducting it on the occasion of the celebration of the Centenary of Bogotá, Professors Curtis and Beattie describe the organization of primary and secondary music instruction in Santa Fe; the "splendid" section of music of the National Library of Bogotá; the Centra de "splendid" section of music of the National Library of Bogotá; the Centro de Cultura Social, under the Library; the National Pedagogic Institute for Girls; the Externato Nacional de Bacharelado; the Ginásio Moderno; and the Liceo Feminino Nacional. The report closes with comments on the Conservatory of Music in Cali, a cultural and industrial center in the western part of Colombia, which they found well equipped and flourishing.

The editorial in the Music Educators Journal is entitled "How Unity Through

Musical unity in the Americas is at present realized through the irresistible popularity of the fox trot and of jazz, thanks to moving pictures and dances.

Evidently this is not enough; neither is it satisfactory. The same would apply to the Argentine tango or our samba.

Factitious popular music, written for commercial purposes, cannot interest educators except in their effort to eliminate it of a least the confine it to eliminate. it, or at least to confine it to its proper sphere. They cannot be seriously inter-ested in the triumph of a Carmen Miranda in the United States or in the success of any graceful dancer of the conga or the rumba.

They are more interested in making known great artistic music, of a Villa-Lobos, Lorenzo Fernandez, Aaron Cop-Lobos, Lobos, Lorenzo Fernandez, Aaron Copland, Roy Harris, Gershwin or Juan José Castro; but above all of authentic inter-American folk music, of the good genuine popular music, and of a choral repertory for schools, "orfeónico," as Villa-Lobos has taught us to call it.

America is even less interested in the intensive efforts to germinate Pan American

intensive efforts to germinate Pan American music undertaken by several fanatic disciples of Schönberg, exclusive support-ers of "atonality," so foreign to our sensitive natures.

Is it possible to attain musical "unity" in the Americas? Is it possible to go beyond mutual understanding and evaluation? Can we unify tendencies so diverse as the Anglo-Saxon, the Anglo-French, the Hispanic-African, the Afro-Brazilian, not taking into consideration aboriginal music? It does not seem probable to me that there will soon be a crystallization of "musical Americanism" except merely in the diplomatic sense, or representing the professional individual attitude. There is an Oriental music, as there is an African music, and a European music. America, however, has not gone through the melting pot of a thousand years that has permitted Europe thoroughly to fuse aboriginal and Oriental contributions in a characteristically Occidental synthesis.

The opposition shown by some toward the nationalist pattern of Brazilian music comes from the internationalist movement, which seeks to express music within the range of the twelve tones. It is sought to abolish, thus, the distinctive national genres, and to establish a sort of Esperanto, as Mario de Andrade would say, that would disguise racial differences. is thus proposed to surmount instinct, so



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All this is in vain. Racial temperament cannot be disregarded. A song such as *Casinha Pequenina* expresses more thoroughly the Brazilian psychology than the exhaustive efforts of musical grammarians of the new Schönberg movement.

of the new Schönberg movement.

"Unity of the Americas through music" is already in action. Two elements can hasten this process: availability of artistic music material (scores, etc.) of all America; organization in a systematic manner of folklore materials, in albums for general distribution, ready for execution and simply harmonized for piano or voices; and above ali, intensification, all over the continent, of music instruction in schools, such as already exists in the United States and Argentina, and more especially here in Rio de Janeiro, thanks to the efforts of Villa-Lobos.

It is well to remember that the tour of the All-America Youth Orchestra of Stokowski, and of the Yale Glee Club, under the winning direction of Professor Marshall Bartholomew, did more for inter-American rapprochement than the sum total of all good diplomatic intentions

Among other items of real interest in this number of the Music Educators Journal, must be noted an important article by H. Grant Fletcher on "Music Appreciation as an Aid in Band and Orchestra Instruction." The importance of this cultural acquisition is evident. How often does the orchestra instructor ignore the meaning of the work that is being studied; its chronological position in the history of music; its aesthetic elements; its relative place in the total production of the composer? Also to be considered is the suitability of the composition to the make-up of the performer. Musical appreciation helps toward all this. Mr. Fletcher discusses the subject with real interest and full understanding of the subject.

-Andrade Muricy

Chicago's Centennial

CONTINUED FROM PAGE THIRTY

music in Chicago, we have seen the germs of much of today's philosophy and practice. For the convenience of the interested reader or researcher there is appended at the end of this article a table of music teachers (or supervisors, in the case of Blackman and Whittemore, from 1864 on) through 1875.³²

It is significant to note that only four years after Lowell Mason succeeded in getting the Boston schools to include music in their curriculum, the Chicago public schools followed suit. Earlier than most cities Chicago took into consideration the musical qualifications of its elementary teachers—and that during the Civil War, when it would have been so easy to have sidetracked music altogether.

Today, one hundred years since the introduction of vocal music in the Chicago Public Schools, there is a Music Bureau located in the Chicago Board of Education headquarters.

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The Director of the Music Bureau is Dr. Helen Howe, who has been guiding the music education program in the Chicago Public Schools for the past seven years. This program consists of the direction of music education in three junior



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Outstanding in recent musical events which have drawn local and national ac-claim was the First All-City Music Festival of the Chicago Public High Schools, March 28, 29, and 30, 1939. Ten thousand high school students in vocal and instrumental music participated. Fifty-two high school choral and instrumental instructors from thirty-seven high schools conducted the gigantic festival.

the gigantic festival.

1 The source for this and the data which follow is, except where noted, "Historical Sketches of the Public School System of the City of Chicago," Department of Public Instruction, City of Chicago. Twenty-fifth Annual Report of the Board of Education, for the Year Ending July 31, 1879 (Chicago: Clark & Edwards, Printers, 1880), pp. 70-73, and "Report of the Committee on Music," Department of Public Instruction, City of Chicago. Fifteenth Annual Report of the Board of Education, for the Year Ending July 3, 1869 (Chicago: Church, Goodman and Donnelley, Printers, 1869), pp. 118-121, 123-124, 143, 169.

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Music Educators Journal

Unsolved Problems

CONTINUED FROM PAGE TWENTY-ONE

core or integration teachers? There are indications that this may become increasingly the case. A number of students who wish to teach music are adding to their program of studies at least the minimum requirements in a second subject, which they can teach in connection with music. Established supervisors of music not infrequently, when studying for an advanced degree, choose as their major subject, not music, but education or history or English.

tory or English.

It is probable, however, that for at least another generation, the plan of having supervisors and special teachers of music will continue, provided these specialists have had training in music—especially in how music can be used in our educational system—that is so much broader and so much more practical than the teacher of other subjects can have had that their retention will be justified.

IV. Equipment

Here we are called upon to solve the double problem of too little and too much — too little of the right type of equipment and too much of a type that, although good, may have wrong effects. In addition, we have the problem of very unequal distribution. Certain communities provide some or all of the following musical facilities: multiple sets of music books, surprisingly adequate music libraries, an unbelievable number of schoolowned instruments, specially equipped music rooms, and, in many cases, specially designed music wings in the school building, or even separate music buildings. Other communities struggle along with a single series of music books, not infrequently one that is untouched by modern educational principles; with no music library, members of the special vocal and instrumental groups being required to buy their own music; with orchestras and bands that are pathetically unbalanced because they are entirely dependent on the instruments the members buy (and take with them when they leave); and with music rooms or auditorium stages that must be shared with many other activities.

General educators are more and more demanding that music shall be taught according to modern educational principles, for example, that music instruction shall more nearly parallel instruction in the mother tongue. But to accomplish this there would have to be a great increase in the number of music textbooks, in order to make available not only the variety of material essential for wide correlation and rich integration, but also the multiple examples, of about equal difficulty, which are needed to develop dexterity in reading. Even though the more recent series of music books are helping to relate our subject to the rest of the school program by grouping songs in units of study, they need to be supplemented by other books. Great as this need is, the need for additional material for sight reading is still greater. No teacher of the mother tongue is content until the children not only accept but request books which they can read by themselves. We shall never solve the problem of teaching music reading to children until they begin to take music books home



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and "read" them with the avidity with which they devour story books.

Is it better for grade children to have

music in their own room or in a separate music room? It certainly is convenient for the music teacher to have the children come to her. When the room is well equipped with music and instru-ments, and when it is artistically arranged and decorated, it is possible to make more complex musical impression. But if the trip to the music room serves only as an escape from the rest of the school program-and from the grade teacher, who may stay behind to catch up in some of may stay benind to catch up in some of her other work—the children may lose more than they gain. Is a special music room desirable before music becomes a special subject—special in that it needs equipment and conditions that are not available in the regular grade room?

How can we retain the advantages of

having the school purchase musical equipment and at the same time have the children own their instruments — which also has advantages? Having the school purchase only the more bulky or more expensive instruments is too simple an answer, because this plan may rule out instrumental instruction for pupils who are too poor to buy even the medium-priced instruments and leave the pupils who have played the high-priced instruments nothing with which to continue their playing after they finish school. Providing a half-dozen pianos in the school for class piano lessons does not compensate for piano-less homes. Just as the school physics or chemistry laboratory, manual training shop, or art stu-dios, with their special equipment available for exploring the ability of every child, should result in the installing at home of suitable apparatus for children who display special interest and aptitude, so the elaborate facilities for making music in the school should lead to the furnishing of the home with musical equipment which will continue and develop talent uncovered in the school.

A long-time economy justifies the purchase by the schools of musical instruments as educational equipment, but we must go further. We may accomplish the needed exploratory study with the simple, inexpensive, preliminary instru-ments which have gained considerable favor lately. But for the more elaborate conventional instruments, the schools might consider some adaptation of the system used by instrument manufacturers — that of providing instruments on a rental basis and applying on the purchase price the amount paid in rent, when instructor, parents, and child decide that the instrument should, and can, be bought.

In brief, the answer to the problem of equipment is to treat it as an educational

V. Teaching

The preceding discussion has indicated to some extent the increasing requirements made of school music instructors. Each decade registers new demands on their musicianship and educational ability. On which shall the stress be laid? Shall teacher preparation be primarily of the conservatory or the teachers college type? Shall preparation beyond the high school include four or five years for a bachelor's degree, one or two more for a master's, and — for a few of the leaders — still additional years for a doctor's? Do the answers to these questions depend upon the grade level at which the teaching is to be done?

Adequate discussion of all these topics is impossible in this brief paper, but two





foundational ideas must at least be mentioned, namely, the essentially different aims of the conservatory and the teachers college, and the rapidly changing conditions in the musical education of high school students.

The advanced music school or con-servatory aims primarily to produce per-forming, executive, or creative musicians singers, players, conductors, or composers; the teachers college aims primarily to produce teachers. The center of interest of the performer is himself—his own growth and advancement; that of the teacher is the development of others —his pupils. It is difficult to nourish these two conceptions at the same time, although eventually, for the type of supervisor and teacher we need in our schools, the two must be reconciled, must be balanced, in other words-even if somewhat unsteadily—in the same person.

Fortunately, the performer type, the self-centered artist, can be brought to bud and sometimes to flower much earlier than the teacher type, the one who finds his main satisfaction in the achievements of others. Youth is blessed with a flexi-ble mind, a pliable body, and—of great importance to the performer-a colossal mportance to the performer—a colossal capacity for self-esteem. Anyone who has watched an adult painstakingly begin piano or violin study, and finally, after most faithful and laborious practice, tremulously approach a public demonstra-tion of his accomplishment, must inevitably contrast this timorous procedure with the marvelous progress of a well-trained, self-possessed, musical youth. The economical time to build the foundation and much of the superstructure of the musical aspects of the future teacher's prepara-tion is before he enters upon his specific training for teaching. This may necessi-tate devoting the first year or two after high school to music primarily, either in college or in conservatory, but experience has already demonstrated that with fa-vored pupils this is unnecessary.

This last statement leads to considera-tion of our second fundamental idea, the rapidly changing conditions in the musical education of high school students. In many of our more advanced communities the dream of the high school as the poor man's conservatory is being gradually realized. Each year we find more schools emulating the remarkable musical setup of the National Music Camp at Interlochen, Michigan. Each year, graduates of these schools demonstrate in the results of placement examinations that they have the equivalent of one, two, and even three years at some of the long-estab-lished conservatories. With the growth of the vocational guidance movement in our high schools, and with the clarification and raising of entrance standards by institutions for the training of music teachers, it should not be long before freshman classes in these institutions in-clude only well-prepared students, with performing ability on one major and at least one minor instrument (voice included, of course), and with the necessary theoretical training to ensure intelligent and effective growth.

Where such conditions exist, adequate attention can be given to the more mature problems of becoming a teacher, with all that that highly complex profession now implies. The musical attainments will be implies. preserved and augmented with a minimum of beginning work and a maximum of participation by competent performers in ensembles. Thus the merging of the individual artist into the group per-former will be established. With it will

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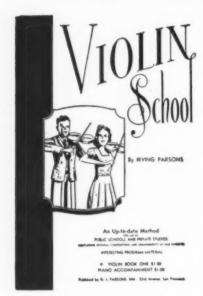
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come that consideration and sympathy for others which is the *sine qua non* of the best teaching. Thus also will the student be prepared to devote himself, with fewer conflicting musical demands, to the consideration of the past and present in the field of education that is necessary if he is to meet the obligations of the future teacher of music in the schools.

What Do You Think?

CONTINUED FROM PAGE THIRTY-ONE

language—music. These sings are especially useful in developing a spirit of unity and a sense of loyalty. Music may create a common 'mood.' The assembly sing provides for coöperative activity. They may be very effective in assisting the process of the 'melting pot'; of removing the difficulties which often appear because of the existence of nationality and racial blocs, especially in our cosmopolitan communities. At the same time, by the use of the folk songs and other music of many nationalities, the contributions of these groups to American cultural life may be more fully utilized."

To my mind, music in the secondary schools will be on the toboggan during the next retrenchment period unless you and I, singly and collectively, find ways and means to reach this large majority of high school girls and boys. What do

you think?

Unfortunately for the elementary school pupils and teachers, skill demonstrations comparable to those in the secondary school are not in the offing. The skill has not arrived, and hence the demonstrations given by the young children have not attracted the attention and support gained by those of the older level of pupils. The result of this condition has made, contrary to popular belief, serious inroads in much of our elementary school music program. In a number of our larger cities, elementary school supervision has been greatly curtailed. In other localities, the special music teacher has disappeared, and, sad to relate, many, many, school systems have no elementary school music program whatsoever. There is even some division of thought among music educators as to whether music should be taught to all elementary school children in a school system or only to those selected. It is estimated that there are approximately twenty-one million children in elementary schools, and only about seven million pupils in secondary schools, and of this latter number only fifteen per cent take music. It would seem then that music education may well be concerned with the

younger children.

There also has been and still is considerable controversy over the construction of an elementary school music program. We still have the "reading" advocates versus the "songsters"; the teacher with "umph" and the teacher without; the instrumental versus the vocal, and many other types of conflict. These are all of secondary importance. The great alarm is that there are hundreds of thousands of boys and girls receiving no music whatsoever! To my mind, any child that passes through the primary grades without experiencing the joys of singing and the transformation to the world of beauty and imagination, has lost a portion of his musical education which will affect his

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entire musical future. These same children, so neglected in the elementary schools, will seek comfort with the eighty-five "per centers" in the high school, and many of the latter group often after col-lege find themselves in responsible positions as school administrators. Let me cite a true example of this circle.

A certain high school principal, speaking before a state music teachers' section, asserted very definitely and with all sincerity that public school music was not strong enough as a subject to stand on its own legs, and should be employed only when it could be integrated with a fundamental subject in order to strengthen the latter. Naturally we music teachers were stunned. The principal, however, left him-self open by allowing questions to be asked. In the course of events, in answer to the question "What was your ele-mentary school music experience?", the man frankly admitted that he could never carry a tune, had no help from any teacher, and was embarrassed so many times in attempting to sing that he hated music. Needless to say, the music program in that administrator's school was a true reflection of his experiences.

If, then, music in the elementary and secondary schools is as important as we believe it is—but wait! Are we in agreement as to its importance? What are our aims and objectives? As a National body what is the scope of our united efforts? Can more be done? Surely, here is a field for exploration and re-evaluation.

WHAT DO YOU THINK?

In-and-About Cincinnati Music Educators Club

A Theme of March 14 meeting at Teacha Theme of March 14 meeting at Teachers College, University of Cincinnati, was "The Integration of Music and Physical Education." Clifford Baum directed a demonstration, using pupils from Clifton School. A discussion particularly dealing with primary work was led by W. K. Streit bend of the Physical College. led by W. K. Streit, head of the Physical Education Department, Cincinnati Public Schools.

Program of season's last meeting, May will focus on recent research in music education.

Mary E. E. Bennett, Publicity Chairman

In-and-About Boston Music Educators Club

A John Miller, Superintendent of Schools, Brockton, was speaker at February 7 meeting. The junior glee club of Law-rence performed under Director Mabel

Premmer. Next meeting is April 4. —Beatrice A. Hunt, Publicity Chairman In-and-About Concord (N. H.) Music Educators Club

▲ Gladys Pitcher of Boston was guest speaker at March 4 meeting; her dem-onstration lecture was on "Creative Mu-sic in the Elementary Grades."

Indiana State Choral Pestival Association

▲ Each district or county is arranging the date, place, and procedure of its own spring festival. State Choral Festival will be held in Indianapolis in October. —Melva Shull, President

In-and-About Atlanta Music Educators Club

A Joseph Maddy, guest conductor of the All-State High School Orchestra on February 7, was guest of honor of the Inand-About Atlanta club that day. The orchestra constituted an expansion this year of the former In-and-About Atlanta High School Orchestra, which Dr. Maddy conducted in the four preceding years.

onducted in the four preceding years.

A choral clinic, with Olaf Christiansen as guest conductor, was held February 21, with the club and Atlanta Organists Guild as co-sponsors.

—Ruth Weegand, President

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HEARING Sir Thomas Beecham conduct such a rendition of The Star-Spangled Banner as one had never pre-viously heard but had longed to hear, it was brought home with renewed force that we Americans need a lesson or two in singing our own National Anthem even if it takes a Britisher to teach us.

Curiously, we theoretically embrace The Star-Spangled Banner as one of our great national songs but too often (and with some reason, it is admitted) summarily dismiss it as one-we-have-to-perform - on - appropriate - occasions-but-therange-is-too-high-it-is-unsingable-for-anybut - professionals - and -besides - nobody -knows-the-words. Bowing before this long-established concept, we have seldom tried to cope with it in anything but an apologetic, feeble and weak-kneed man-

Worse than all else is the customary method of singing and playing the passage which shouts "And the rockets red glare, the bombs bursting in air, proof through the night that our flag was still there." What is there in those stirring words to warrant their usualalmost invariable—rendering in a sweet-ish, tender, trio-like style utterly and outrageously at variance with their exultant import

Why not re-study this noble songsong wrought at white heat from the heart of a gallant patriot in a time of extreme national stress? Let us give extreme national stress? Let us give fresh attention to the words, then, and sing it as though for once we realize its sense. It may well be that the time is nearer than we think when for Ameri-cans to say "our flag is still there" will have a meaning such as this fortunate land has never known.

SPEAKING of more meaningful singing of our National Anthem, could there be a finer opportunity than the present for elimination of certain obstacles which now impede the free swing of its words? Musicians often discuss the matter, but thus far without fruitful action. With thus far without fruitful action. With due respect to the time-honored setting of Francis Scott Key's vigorous poem, a few minor changes would facilitate the flow of words with music without mutilation of the song's intent or basic form.

or the song's intent or basic form.

Such passages, for example, as "the bombs bursting in air" and "the home of the brave," could be greatly helped by a less awkward handling of the small word "the"... others could be mentioned air in the state of the word "the" . . . others could be men-tioned similarly. Whoever tackles this problem and solves it satisfactorily will render a real service to our patriotic endeavors.

SHIRLEY TEMPLE is staging a comeback on the screen after an absence of two years from films. Brings a tear to the eye, seeing a poor old has-been like Miss Temple given a fresh chance to make good. No statement has been is-sued from the picture capital as to when from the picture capital as to when the friendly hand is going to be extended for rehabilitation of little old veteran Baby Sandy—or didn't he (or is it "she") retire? Ah, the years . . . the cruel

GRANT WOOD, best known of contemporary American painters, died at his home in Iowa, the state he made famous by canvases depicting the Midwestern scene he knew most intimately. his career, while yet a student in Paris, he decided to come home and paint his native habitat as he saw it. The result was that recognition speedily came his way, and he was shortly lauded as an interpreter of the many contrasting as-

pects of midland American life.
His American Gothic and Daughters of Revolution, particularly, provoked spirited comment pro and con; Wood's penetrating insight and use of satire as a means of pictorial representation were somewhat confusing and not at first altogether palatable to his compatriots. When fame came, however, all was forgiven and his locale became immensely proud of him. His decorative landscapes remain unsurpassed in American art of our day.

In the phrases of one editorial, "He made art page one news; he brought it to the people; and he made laymen as well as artists conscious of the rich and varied regional cultures that make the United States a fascinating, polychromatic and ever-changing pattern."

School children and citizens are urged to collect scrap metal toward the war effort. Judging by what the Nip-ponese are pelting at our valiant troops these days, "scrap" well names the material we were genial enough to ship them in magnanimous quantities from our stores. Now we are getting our old tornup streetcar tracks fired in our faces via the South Seas, and they do not come perfumed with frangipani either. Defi-

IF YOU are a murder mystery addictand equally if you are not-you will find entertainment in a new thriller just off the press by the author of Murder in the Opera House. Queena Mario, for eighteen years dramatic soprano with the Metropolitan, has written another tale with operatic background, entitled Murder

Meets Mephisto.

Long opera experience enables Mme. Mario to write with authority of inti-mate backstage goings-on amid the very human emotions of stars, directors, coaches, and all who work in that métier. In this second book Mme. Mario confirms her right to be named a talented fabricator of killer-dillers as well as a singing actress of charm and ability.

Murder Meets Mephisto will interest those who yearn for behind-the-scenes peeps at the Fausts, Louises, and Brünnhildes who inhabit that intriguing world overflowing with material for a thousand

The story is easy to read—a tribute to any author—and the plot is well worked out, if you can accept her solution of whodunit. Some readers may not care especially for the author's chosen mode of narration and use of the vernacular, but it is quite in line with the modern trend of story-telling.

| Murder Meets Mephisto, by Queena Marlo.
New York: E. P. Dutton & Co., Inc. \$2.00.]

APROPOS OF TRAGEDY in the South Seas Concern is felt for the safety of that brilliant young woman whose book Land Below the Wind won the Atlantic Monthly prize in 1939. Agnes Keith, it will be recalled by those who read her work, is an American woman married to an English official stationed on Borneo.

A short article by Mrs. Keith appeared in a current magazine, telling of their personal preparation for possible inva-sion; the Keiths had already made a practice expedition to a jungle hideout which they had set up for the protection of Mrs. Keith and two-year-old son in the event that war touched their shores. Mr. Keith expected to remain at his post, whatever happened. Since that article was written, the invasion has taken place; no word has yet come as to the fate of the white colony and natives. P. T. Barnum in his most daring imaginings prob-ably did not envision the kind of "wild man" who now occupies Borneo.

Echoes of the first World War reverberate in a report from Brighton, England, of the passing of the composer of "Pack Up Your Troubles in Your Old Kit Bag." Felix Powell died, it is said, from a gunshot wound suffered in home guard headquarters; few details were divulged as to the circumstances in which he was shot, but suicide was indicated.

Great was the surprise of Powell and his brother George (who wrote the words) at the popularity of the song which had lain in a drawer, forgotten, until a music firm offered an award for the best marching song. "Pack Up Your Troubles" won handily, bringing the brothers about 12,000 British pounds in rovalties.

Suggestion to singers who are called upon to officiate at funeral services: careful, or you may be as sorry as was the Chicago soprano who, according to a valid news item, unwittingly contributed more than vocally to the occasion.

Deciding to do a bit of shopping before the service, the soprano reached the

church just on time, caught an usher, handed him a box containing her pur-chase, and asked him to take care of it A little later as she rose to sing she no-ticed something familiar lying atop the casket. It was her new spring hat, a mass of violets and hyacinths!

It is doubtful if our apian friends anticipated being drawn into war affairs, but in this all-out fracas not even a bee can call its life its own. Congress and sugar rationing stretch far afield, and brother bee is in the Army now. Apiarists are taking stock of their situation to appease a shortage of sugar, and seek means to function more efficiently. Michigan State College, for example, has announced a course in beekeeping as an addition to its spring curriculum. Sheer inspiration . . . putting the bee on Hitler, so to speak, seems a honey of an idea.

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